Art Gallery of Ontario
Extension Department

Circulating Exhibition
Catalogue 1973-74

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Foreword

This year the Art Gallery of Ontario and its Extension Department will embark on a period of development. The first sections of the new building at Grange Park will open in late 1973 and construction will then begin on the remainder of the site. As soon as the first of these new quarters are completed, major circulating exhibitions will open in them; this will afford an opportunity for the exhibiting centres in Ontario to preview these exhibitions, and to plan their own installation and related programmes.

The Art Gallery of Ontario is now an Associate Museum under the National Museums Policy. We may now become the provincial distributing agency for exhibitions organized by other Associate Museums across Canada. Some exhibitions have already been organized or are in the planning stages, and will be offered in Ontario by the British Columbia Provincial Museum, Victoria; the Nova Scotia Museum, Halifax; and the National Museum of Man in Ottawa. In turn, the Extension Department will offer the Associate Museums across Canada its three major exhibitions when they have completed their circuit in Ontario: *The Shape of Things Now: A Review of Canadian Designed Products; Textile into 3D* and *The Concerned Photographer.*

Another important aspect of this programme will be the increasing availability to centres of long term loans of works of art from the collections of the Art Gallery of Ontario and other Associate Museums. As a further service we will offer information on the National Museums Policy, and act in an advisory capacity to those Ontario centres wishing to apply for funds from the Secretary of State.

The initial impact of the National Museums Policy will soon be felt as new operating and capital funds become available to many art galleries throughout Ontario; however, priorities will have to be established. As an Associate, it is our increasing responsibility to further research the needs and facilities of the exhibiting centres in Ontario as well as to evaluate the quality and effectiveness of our total programme and of each of the individual exhibitions. We are also planning to offer within the Art Gallery of Ontario seminars on the training of gallery personnel. This programme, organized in cooperation with the Canadian Museums Association, will provide a service which will be of particular value to developing centres in Ontario.

In response to the many favourable comments received, the Art Gallery of Ontario, in cooperation with the Ontario Arts Council, is expanding the project *Artists with their Work* to include artists working in ceramics, film, graphics, drawing and painting, sculpture and textiles. It is hoped the centres will continue to encourage their communities' participation in this unique programme.

This year, one of our major exhibitions *The Shape of Things Now: A Review of Canadian Designed Products* is being made possible with the support of 'Design Canada.' This fulfils an aim to cooperate with those individuals and agencies offering expertise in the research and planning of major exhibitions.

It has been a privilege to work with our consultants, Cornell Capa, Helen Duffy, Jan Kuypers, Thomas Lamb and many artists and organizations who have contributed to this programme. We gratefully acknowledge the generous cooperation of the Ontario Arts Council and the continuing support of both the Canada Council and the Department of Colleges and Universities of the Government of Ontario.

William C. Forsey
Director
Education and Extension

Extension department personnel

Director
William C. Forsey

Coordinator of Extension Services
Claire Watson

Assistant Coordinator
Glenda Milrod

Extension Officer
Gary Brumwell

Scheduling Manager
Anne Watkinson

Extension Secretaries
Karen Goldberg
Alexandra Golder

Acknowledgements

We acknowledge with thanks the artists, private collectors and various organizations and galleries contributing to our circulating exhibition programme:

Harry N. Abrams Inc., New York
America-Israel Culture Center of the America Israel Cultural Foundation, New York
George Braziller Inc., New York
Canadian Film-Makers Distribution Centre, Toronto
Canadian Society of Graphic Art
Canadian Society of Painters in Water Colour
Walter A. Carveth Ltd., Toronto
Conestoga College of Applied Arts and Technology, Kitchener

Contributors to *Canadian Architecture: 'Design Canada' Unit Masonry Awards:*
National Concrete Producers Association
The Canadian Masonry Contractors Association
The Canadian Structural Clay Association
The Ontario Provincial Conference of the Bricklayers, Masons and Plasterers International Union

Contributors to *The Shape of Things Now: A Review of Canadian Designed Products*

Editions du Griffon, Neuchâtel, Switzerland
Houghton Mifflin Co., Boston
International Fund for Concerned Photography Inc., New York
McClelland and Stewart, Toronto
Ministry of Natural Resources, Historical Sites Branch, Province of Ontario
National Design Council, Ottawa
National Film Board of Canada, Still Photography Division, Ottawa
National Gallery of Canada, Ottawa
Office of Design, Department of Industry, Trade and Commerce, Ottawa
Ontario Society of Artists
Open Studio, Toronto
Robert McLaughlin Gallery, Oshawa
Roberts Gallery, Toronto
Royal Canadian Academy
Royal Ontario Museum, Toronto
Sheridan School of Design, Mississauga
Society of Canadian Painter-Etchers and Engravers
Territorial and Social Development Branch, Department of Indian Affairs and Northern Development, Ottawa
Thames and Hudson, London, England
The Electric Gallery, Toronto
The Isaacs Gallery, Toronto
The Pollock Gallery Limited, Toronto

General information

Booking
When selecting an exhibition, please read the description carefully as the nature of the exhibition will determine your security and space requirements. When you have made your selection, complete the Booking Form at the back of this catalogue. Exhibitions will be booked in order of application. The most direct shipping route will constitute the regional circuit. Bookings should be requested at least a month in advance, and cancellations must be made one month in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of seven exhibitions a year.

Condition of rental
A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions, and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and Check List on *arrival* of the exhibition, and a Condition Report, Check List and a Publicity and Attendance Report on its *departure.* Slides or photographs may not be taken of works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario, Extension Department, as these are protected by copyright laws.

Exhibiting period
Exhibitions are offered for a three week period. The dates on the Confirmation of Agreement are the suggested opening and closing dates for your centre. We allow two days prior and one day following these dates for installation and dismantling. If the exhibition is held over beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date, you are requested to telephone the previous exhibiting centre according to the Shipping Advice/Arrival in your kit, or your local express agent.

Fees
The rental fee stated in the catalogue covers all costs of organization and shipping as well as insurance in cases where loss or damage arises without fault or inattention on the part of the borrowers.

Space requirement
Please note that the space requirement given in running feet in the catalogue is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square feet.

Insurance and protection
The Art Gallery of Ontario, Extension Department, limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If the Extension Department has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage should be reported immediately to the Art Gallery of Ontario, Extension Department.

Publicity
Acknowledgements to the Art Gallery of Ontario, Extension Department, and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio and television.

Sale of works
Many of the works included in the Art Gallery of Ontario, Extension Department travelling exhibitions are for sale. Enquiries regarding purchase should be addressed to the Extension Department which will in turn direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Works purchased from an exhibition will be forwarded to purchasers at the end of the circulation period.

Catalogues and audio-visual material
Where catalogues, catalogue-folders, posters, films, slides or videotapes are included with an exhibition, their costs are absorbed by the Art Gallery of Ontario.

Catalogues for exhibitions lent by the National Film Board may be purchased from the Still Photography Division, National Film Board, Ottawa.

Admission charges
We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

Shipping
When telephoning your shipping agent, be certain to specify that the crates are *blue* and contain works of art from the Art Gallery of Ontario, Extension Department. This will ensure careful handling.

All shipments of exhibitions are 'door to door,' and when heavy crates are expected, arrangements for handling these should be made by the exhibiting centre. If the crates are heavy and you do *not* have anyone available to assist the driver, notify your shipping agent that it is a two-man pick-up in order to avoid unnecessary delays. Please make all shipping arrangements three days prior to pick-up, and ship *prepaid* to the next receiving centre, according to the Shipping Advice/Departure in the kit. The weight given is the approximate weight of *each* crate.

Financial assistance
Requests for financial assistance in the visual arts from community groups and art organizations should be directed to Mr. Peeter Sepp, Visual Arts Officer, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T6.

Special loans from the collection of the Art Gallery of Ontario
A number of original works are available for extended loan to major galleries in the Province of Ontario.

Please direct enquiries to the Chief Curator, Art Gallery of Ontario.

Handling of exhibits

This is a continuing exhibition programme and its success has been built on the goodwill of the exhibiting centres. The exhibitions are in great demand, and after leaving the Art Gallery of Ontario may remain in circulation for the entire season. Therefore, reporting of damage and prompt shipment of the exhibition to the next centre are your contribution to the continued success of the programme. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions:

Instructions for unpacking and repacking
Crates containing the works of art should always be unpacked, stored and repacked indoors in conditions similar to those of the exhibiting area.
Report any damaged or missing items immediately to the Art Gallery of Ontario, Extension Department (416) 363-3485

Unpacking
1. Before unpacking, leave crates closed for about 24 hours in the new environment to allow for a slow change in temperature and relative humidity.

2. Check condition of the crates and report any damage immediately.

3. Remove exhibits carefully from the crates. If packing material is used, return to the same crate. Check the items against the Crate List. This is of the utmost importance as it helps us to trace missing items. Note any damage on the Condition Report/Arrival and send a copy by return mail to the Extension Department of the Art Gallery of Ontario.

4. Stand exhibits upright on pads to prevent damage caused by slipping on smooth floors and to protect edges; do not place directly on the floor. Place exhibits against the wall, *back to back, face to face,* using corrugated cardboard as dividers. *Never carry more than one work of art or unit at a time.* Ensure that there is no pressure directly on the surface.

5. Whenever perspex is used, special instructions for cleaning are affixed to the back of the work.

Continued next page

Never carry more than one work of art or panel at a time

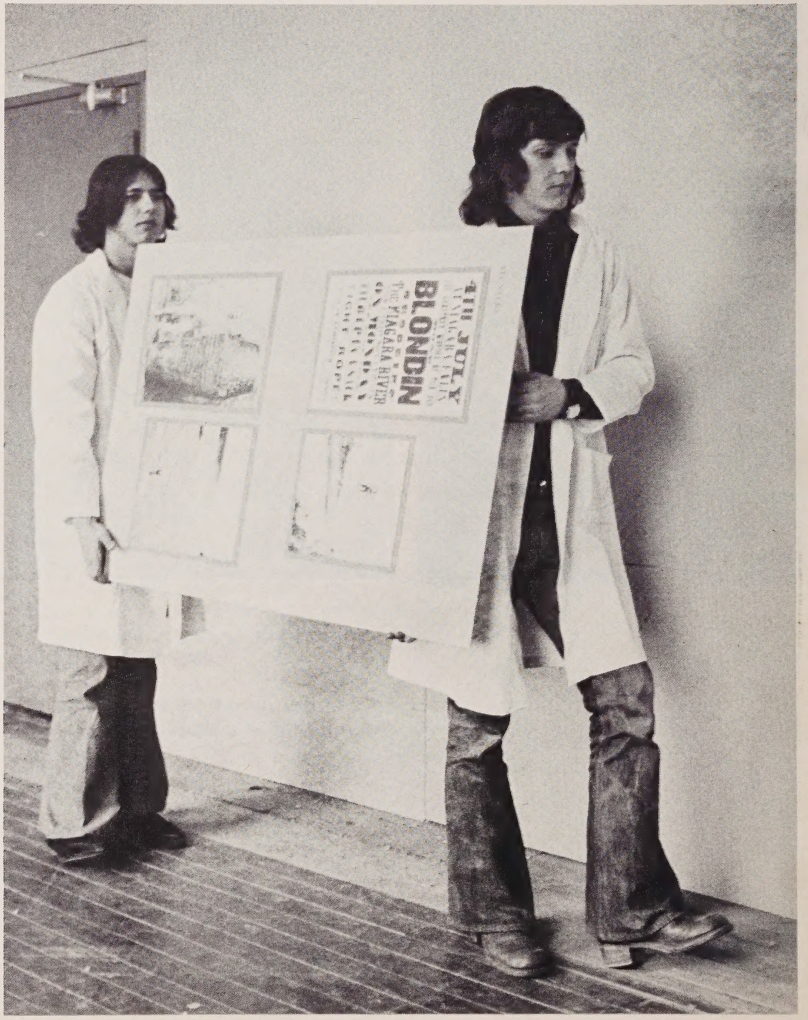
Repacking

1. Check items against the Crate List to ensure that none are missing. Note any damage on Condition Report/Departure and send copies by return mail to the Art Gallery of Ontario, Extension Department, and to the next exhibiting centre.

2. Do not remove hanging wire or screw eyes. Where perspex is used, do not tape.

3. Repack exhibits in the order indicated on the Crate List, *back to back, face to face.* Never send a damaged work to the next exhibitor.

4. Remove the old address label and make certain the new address label is attached to the crate label.



Artists with their work

Through this project the Art Gallery of Ontario and the Ontario Arts Council hope to encourage the exhibiting centres in Ontario to present exhibitions and programmes which involve the community and the artist.

Ceramics, graphics, multi media, painting, drawing, sculpture and textiles

Merton Chambers

The Art Gallery of Ontario and the Ontario Arts Council are pleased to present this exciting art project to the exhibiting centres of Ontario.

A selection of artists practising a variety of disciplines have agreed to participate. Upon your request they will come to your community for periods from one day to one week to animate an exhibition of their work which you have selected. The exhibition can remain in the community from one to three weeks.

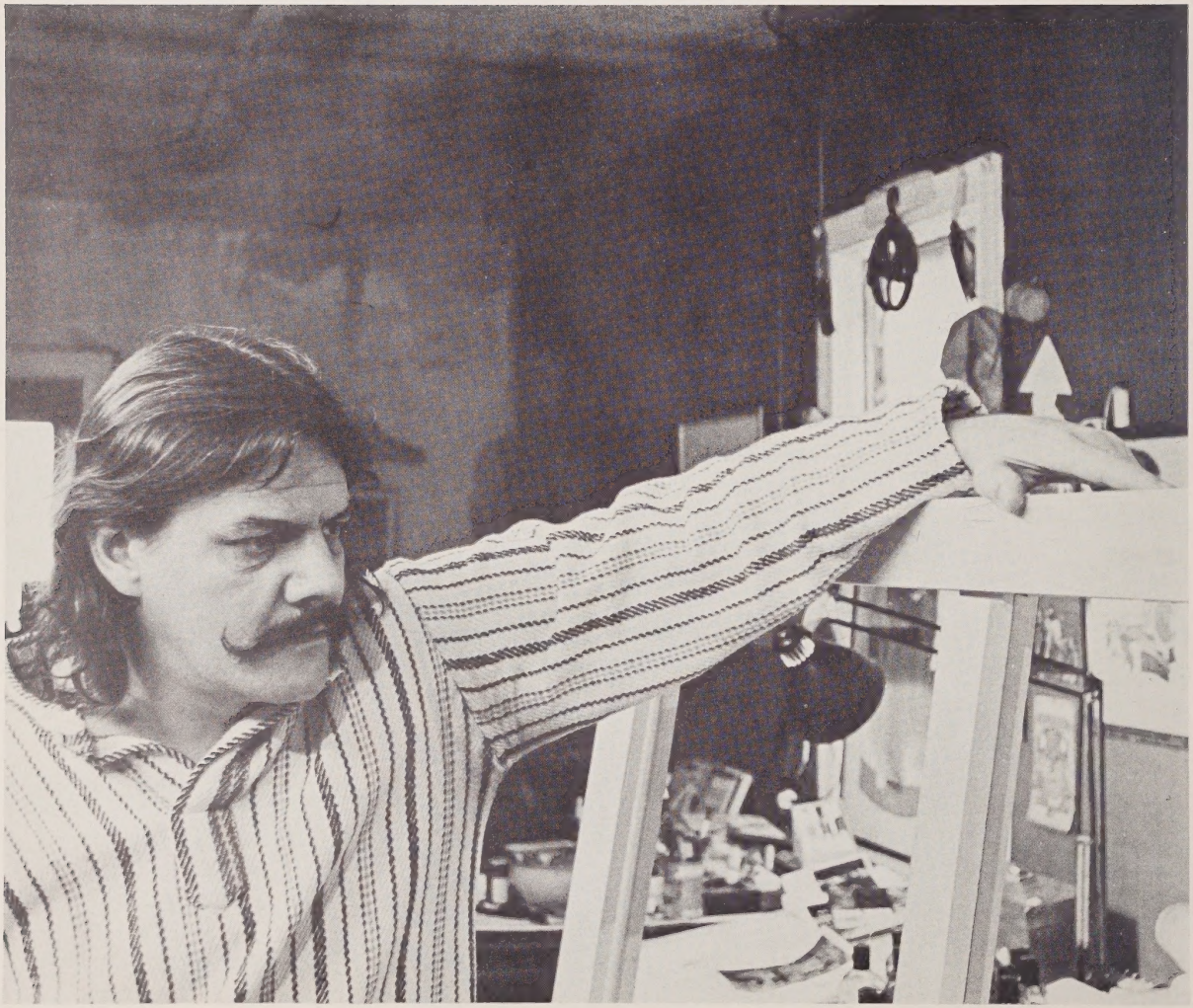
The exhibition itself will vary according to your exhibit area and your budget. The installation and dismantling of the exhibition is to be supervised by the artist.

The form and content of the programme will be unique; designed for *your* community's needs resulting from discussion between the artist and yourself. For further information on the artists, the works available and proposed programmes, call or write the Extension Department, Art Gallery of Ontario.

Kim Ondaatje

Community participation

Gordon Rayner



Vera Frenkel

Tom and Martha Hendrickson

Participating artists include:

Ceramics
Robert Bozak, Merton Chambers, Robert Held

Graphics
David Blackwood, Vera Frenkel, Kim Ondaatje, Charles Pachter

Multi Media
Awakenings 1, 2, 3, 4 . . .
Slides, Photographs, Films, Tapes
Tom and Martha Hendrickson

Painting and Drawing
Michael Bidner, John Gould, Tom Hodgson, Rita Letendre, Kim Ondaatje, Charles Pachter, William Ronald, Dan Solomon

Sculpture
Ziggy Blazeje, Kosso Eloul, Martin Hirschberg, John MacGregor, Robin MacKenzie, Norman White

Textiles
Isolde Broedermann, Merton Chambers, Shirley Clemmer, William Hodge, Marlene Honsa, Joyce Lehto, Janice Rigby, Hilde Schreier

After selecting the artist and planning the programme of your choice, please complete the Agreement Form attached at the back of this catalogue and mail it to the Extension Department, Art Gallery of Ontario.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the Ontario Arts Council and the artists.

Financial Responsibilities:
The Exhibiting Centre will undertake the following:
1. Accommodation and living expenses for the artist up to approximately $35.00 a day.

2. Insurance premium for the artist's works (range $50.00 to $125.00 dependent on the nature of the exhibition and the exhibiting centre).

The Art Gallery of Ontario will pay all transportation costs, for both the artist and the exhibition.

The Ontario Arts Council will pay an honorarium to the participating artist.

Film

Still from *Reason Over Passion*, a film by Joyce Wieland

Still from *Sons of Captain Poetry*, a film by Michael Ondaatje

A new and increased awareness of film is spreading rapidly within this country. Young people in particular are anxious to experience both the variety and the quality of the films being created in Canada, whether documentary, fiction or animation.

This project offers an opportunity to gain some insight into the approaches and creative processes of a number of Canadian filmmakers. You may select your own programme – the filmmakers and their films are available for an evening session, a day long conference or a weekend workshop. For information on available films, contact the Art Gallery of Ontario, Extension Department.

Participating filmmakers include:
Jim Anderson
David Cronenberg
Michael Hirsch
Keith Lock
Clarke Mackey
Morley Markson
Michael Ondaatje
David Rimmer
Peter Rowe
Michael Snow
Joyce Wieland

After selecting the filmmaker and planning the programme of your choice, please complete the Agreement Form attached at the back of this catalogue and mail it to the Extension Department, Art Gallery of Ontario.

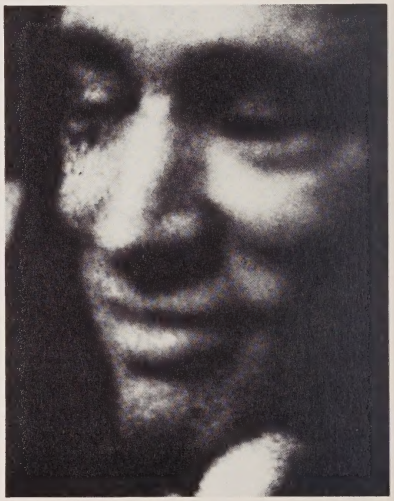
The community is responsible for providing suitable film screening facilities and a trained projectionist.

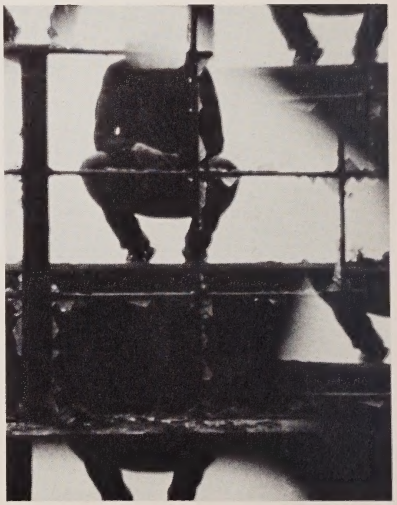
Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the Ontario Arts Council, the Canadian Film-Makers Distribution Centre and the filmmakers.

Financial Responsibilities
The Exhibiting Centre will undertake the following:
Accommodation and living expenses for the filmmaker up to approximately $35.00 a day.

The Art Gallery of Ontario will pay all transportation costs and film rental.

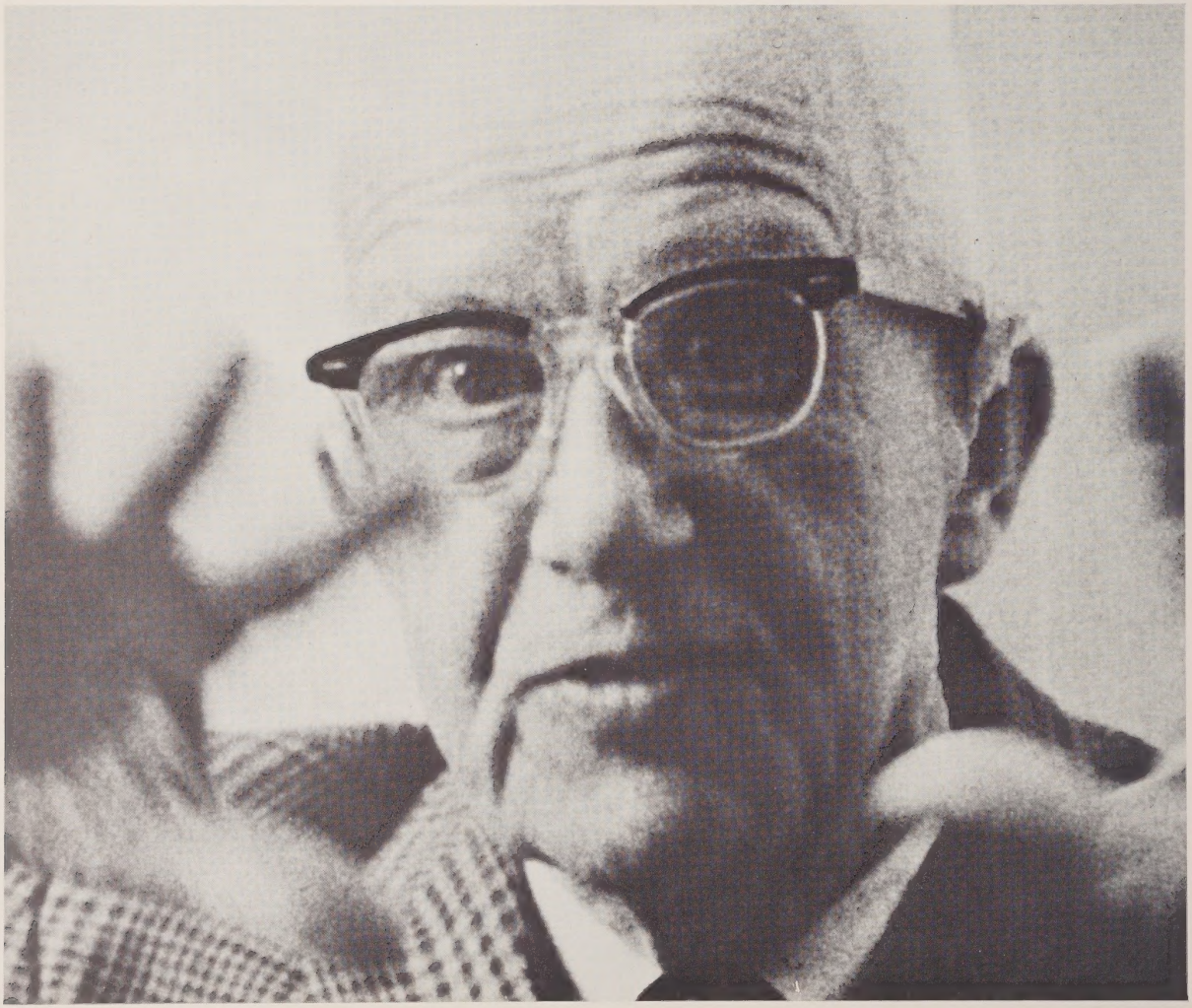
The Ontario Arts Council will pay an honorarium to the filmmaker.





Still from *The Only Thing You Know*, a film by Clarke Mackey

Still from *Breathing Together*, a film by Morley Markson



Architecture

Canadian Architecture: 'Design Canada' Unit Masonry Awards

Bland, Lemoyne, Shine, Lacroix; Montreal
(Architects and Urban Consultants)
Library Extension, University of Windsor

Mathers and Haldenby; Toronto
(Architects and Planners)
Faculty Club, University of Waterloo

The 'Design Canada' Unit Masonry Design Awards encourage the imaginative use of unit masonry in the construction of Canadian buildings. Since the early days of Canadian settlements when clay was crudely mixed and burned to make brick, many new masonry building materials have been developed, such as concrete block and brick, sand and lime brick. Despite the competitive spirit between the manufacturers of these products, it has long been their collective goal to establish a united Canadian masonry industry – hence Unit Masonry.

In this exhibition, award winning buildings selected in 1972 by a jury of architects are presented through photographs and explanatory text mounted on free-standing units. They indicate the dramatic design potential which can be realized when the designer, manufacturer, contractor and masons work closely together. Some of the buildings are: Library Extension, University of Windsor, Windsor, Ontario; Northern Ontario Health Science Schools, Sudbury, Ontario; Korah Collegiate and Vocational School, Sault Ste. Marie, Ontario; Manta Sound Co., Toronto, Ontario; Faculty Club, University of Waterloo, Waterloo, Ontario; Offices and Warehouse, Crystaplex Plastics Ltd., Montreal, Quebec; Tanners Crossing Elementary School, Minnedosa, Manitoba; and Crestwood Medical Dental Building, Richmond, British Columbia.

Organized by the National Design Council and the Department of Industry, Trade and Commerce, Ottawa, within the framework of the Building Equipment, Accessories and Materials Programme, in cooperation with:
Canadian Masonry Contractors Association
Canadian Structural Clay Association
National Concrete Producers Association
Ontario Provincial Conference of the Bricklayers, Masons and Plasterers International Union

Space:
600 sq. ft.
5 free-standing units with photographs and text

Weight:
5 crates
125 lbs. each

Fee:
$50.00

The art student

Craft Directions

Ceramic Studio
Sheridan School of Design, Mississauga

The Sheridan College School of Design initiated its programme in September 1971, following the requests of Ontario craftsmen through the Ontario Craft Foundation.

The three year programme prepares the graduates of the school to work in the studios of established craftsmen, in their own studios, in design studios or as technicians in industry. A number of graduates have become full-time or part-time teachers. A foundation year of introduction to ceramics, glass, metal, fabrics and furniture constitutes the first year of study. Upon completion of this year, the students specialize in one of these areas for their second and third years.

An excellence in design as well as technique are the criteria of achievement, as the students develop towards productive, responsible designer-craftsmen.

The intention of this exhibition is to bring to public attention the fine design and technique presently being expressed in several disciplines by the students of Sheridan College. Included will be textiles (hangings and fabric design) and ceramics, glass, metal and wooden objects displayed in especially designed cases.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with Sheridan School of Design, Mississauga, Ontario.

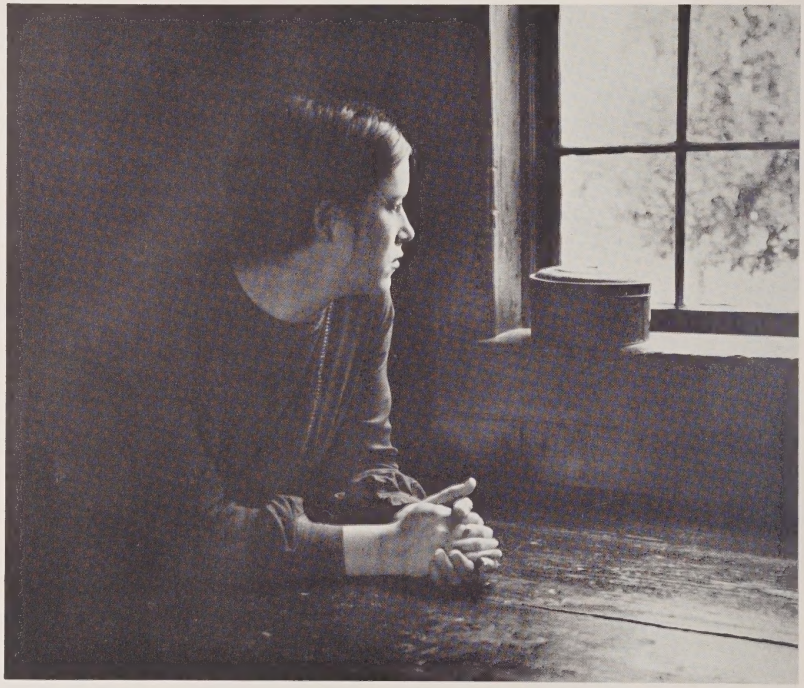
Space:
150 running feet

Weight:
5 crates
150 lbs. each

Fee:
$50.00

Students Behind the Camera

Nick Turkalas (Humber College)
Untitled
Photograph (Colour): 11 x 14 in.



This exhibition includes sixty of the most outstanding photographs of the national photographic exhibition *Students Behind the Camera,* organized by the Photography Department of Conestoga College of Applied Arts and Technology. Eighteen universities and colleges of Applied Arts and Technology across Canada participated in this unique exhibition reflecting what has been achieved in photographic education today.

A total of three hundred and forty-seven entries were submitted; one hundred and fifty-nine were accepted for submission to a jury consisting of Lorraine Monk, National Film Board; Mike Hanlon, *Canadian Magazine;* John Richmond, Michael Semak and Horst Ehricht.

This exhibition expresses the visual awareness of students of photography from coast to coast.

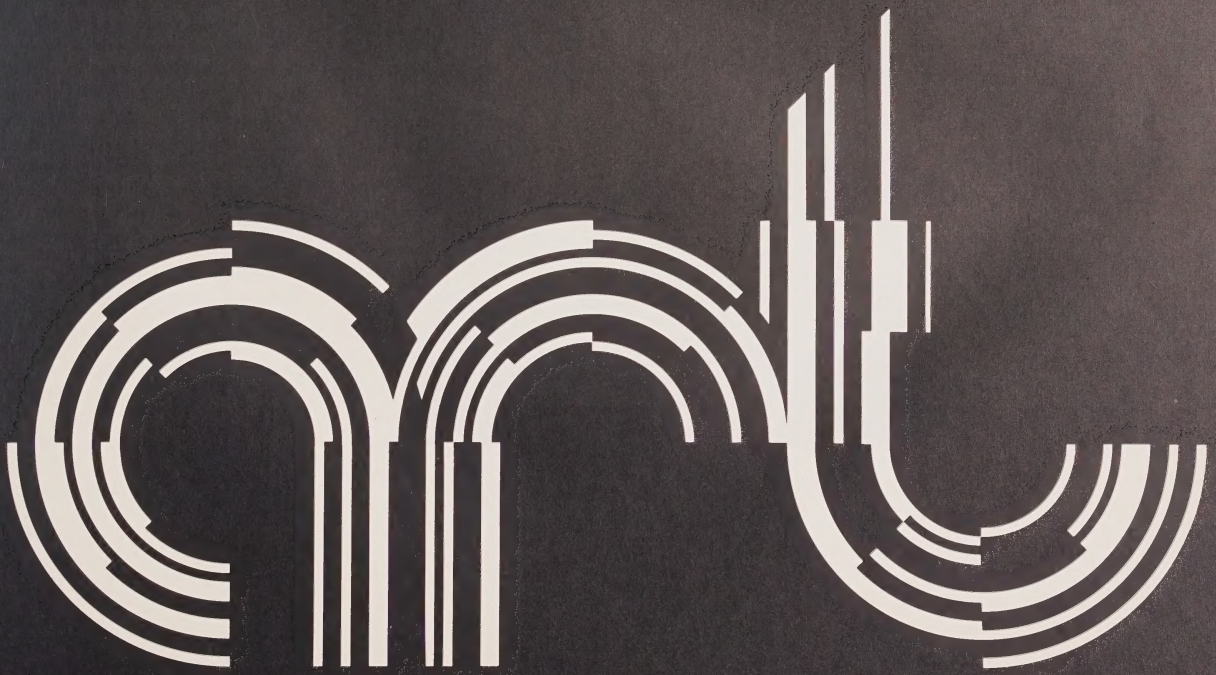
Lent by the Photography Programme, Communications and Design Division, Conestoga College of Applied Arts and Technology, Kitchener, Ontario.

Space:
175 running feet
60 framed photographs, black and white and colour

Weight:
4 crates
150 lbs. each

Fee:
$35.00

Canadiana



Niagara Falls

W. J. Bennett
Niagara Falls
Coloured Aquatint: 16 x 20 in.
Collection: Royal Ontario Museum,
Canadiana Department

The inspirational force of nature and natural phenomenon has never been more strongly felt than by the artists who painted the landscape of the North American continent. The highest point of dramatic impact in Upper Canada, which must have been sketched by every artist who saw it, was the waterfall of Niagara. From the earliest days of exploration and travel this 'awesome downfall' was recorded by pen and pencil sketches, water colour sketches and, ultimately, on film. In spite of the terror and reverence which the falls inspired, many of these early pictures show a certain *insouciance;* viewers climb the rock cliffs in the spray of the cascade, small boats are rowed perilously close to the deluge – and even underneath the falls, people view the spruce-green curtain with excited curiosity.

This exhibition of prints from the collection of the Canadiana Department of the Royal Ontario Museum shows some of the more unusual views of Niagara as depicted over the last two centuries; included are panels of photographs, facsimiles, text, and documentation on the falls, the tourists and the stunters.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the Canadiana Department of the Royal Ontario Museum, Toronto.

Space:
15 framed prints
5 panels of facsimiles, photographs and text
130 running feet

Weight:
3 crates
150 lbs. each

Fee:
$30.00

Steam and Sail

Toronto Lithography Company
The Globe Special (detail)
Cromolithograph
Collection: Royal Ontario Museum,
Canadiana Department

This exhibition gives a general picture of the means of travel in Canada in the nineteenth century; the impact of water transport on the continent, and of the railroad as the lifeline to isolated settlements.

Sailing ships and steamships contributed to the rapid development of the country and the movement of people was constantly and increasingly facilitated. Presented here are prints of the great steamship *British Queen* and the clipper ship *Orient.* At that time, the railroads were shaping the economy and were of importance in transporting immigrants west, and improving communications; among others, the prints show the Grand Trunk Railway of Canada and the Wellington Gray and Bruce Railway.

A delightful print, *The Globe Special,* is a comment on the newspaper's scoop. The Globe, a daily train which also carried passengers, delivered her papers in Hamilton, stopped in Woodstock and had the *Globe* on the streets of London, Ontario, before the *Free Press* of that city.

Lent by the Canadiana Department of the Royal Ontario Museum, Toronto.

Space:
22 framed prints
120 running feet

Weight:
2 crates
150 lbs. each

Fee:
$30.00

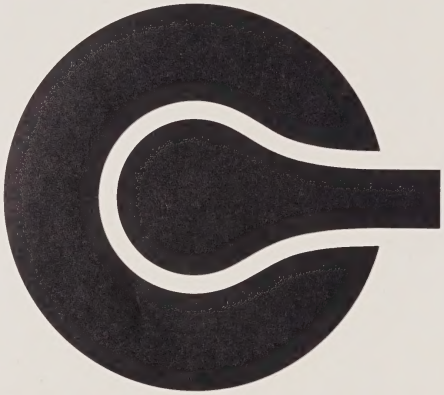
Currier and Ives
Steamship City of Montreal of the Inman Line
Coloured Lithograph: 11⅞ x 16½ in.
Collection: Royal Ontario Museum,
Canadiana Department

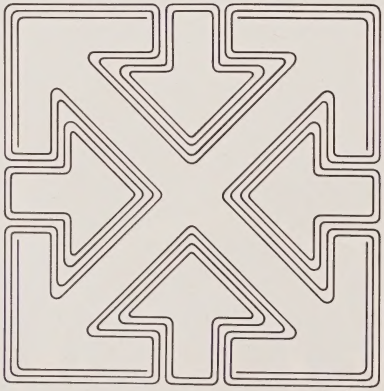
Design

Graphic Communication Canada

Ernst Roch, Montreal
Symbol, Pharmacie Centre

Burton Kramer Associates, Toronto
Interchange Symbol





Presented in this exhibition is a selection of the most effective graphic solutions to design problems in 1970-1971. The effectiveness of good graphic design is a direct outgrowth of its vitality, diversity and ability to communicate on many levels. It carries a visual message affecting our daily life. This exhibition can be a source of inspiration to design students and to all those interested in the progress of good design in Canada.

Represented are one hundred and nine items by Canadian graphic designers from coast to coast. Included are posters, book and magazine covers, catalogues, announcements, packages, advertisements, letterheads and symbols.

Organized by Allan Fleming in cooperation with the Royal Canadian Academy.

Space:
11 panels
8 – 4 x 6 ft.
3 – 4 x 4 ft.
Lead panel 4 x 4 ft.
125 running feet

Weight:
3 crates
200 lbs. each

Fee:
$50.00

The Shape of Things Now: A Review of Canadian Designed Products

Designer: Ian Bruce
Laser Sailboat
Performance Sailcraft Incorporated

Our way of life, our standard of living, our environment are constantly under the expanding influence of technological development. Future generations will look at our products with the same scrutiny as we are now looking at the objects left behind by earlier civilizations. This exhibition offers an insight into the creative mind that shapes the products of Canadian industry.

Our designers are designing for Canadian needs. They use advanced technology to produce objects of the finest quality, helping us to contest the established values of designed obsolescence – the 'throw-away society.' We are presenting these commercially produced objects as expressions of our living culture.

The exhibition consists of forty Canadian designed and manufactured products. In addition, plans, prototypes and details of objects, as well as photographs, slides and film, interpret the historical significance, process of design, product effectiveness and suitability for personal use of these selected objects. The objects were chosen from Canadian life at home, at work, at play. They range from household items and sports equipment to furnishings, transport vehicles and industrial machinery. Together, they show the competence and skill of Canadian designers now, through their application of an evolving technology.

Continued on next page

Designer: Thomas Lamb
Multi-Purpose Child's Chair
Plydesigns

The display environment is a modular sculptural arrangement suitable for the presentation of varied objects. This system also provides further explanation in written commentary with static and changeable photographic images.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with 'Design Canada'.

Consultants: Jan Kuypers, A.C.I.D.
Dudas, Kuypers, Adamson Limited
Industrial Designers
Thomas Lamb and Associates

Space:
minimum 2,000 sq. ft.
modular display system is provided

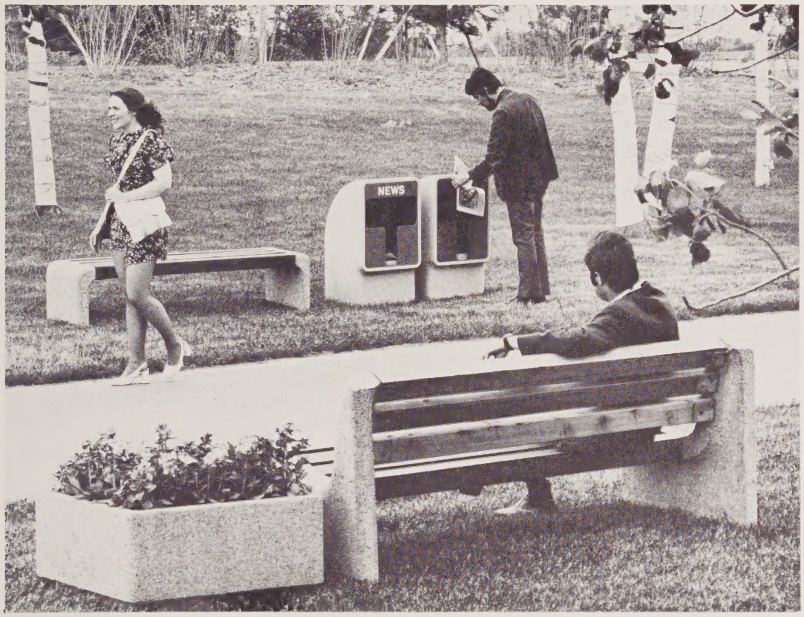
The exhibition will be delivered by truck and installed by the Extension Officer.

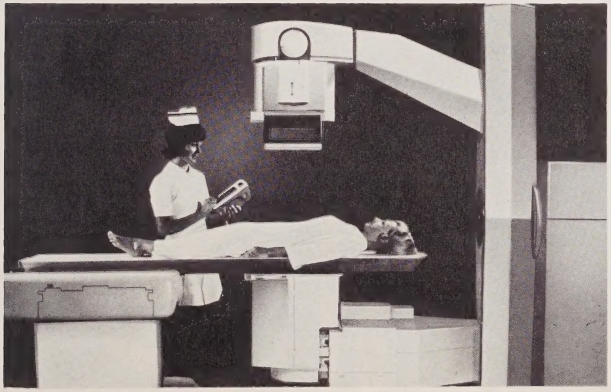
Fee:
$475.00

Designer: Dudas Kuypers Adamson Limited
Erin Mills Street Furniture
Don Mills Developments Limited

Designer: Staff
Consultant: McIntosh Design Associates
Therasim 720
Atomic Energy of Canada Ltd.

Designer: John Tyson, Manager,
Industrial Design Unit
Contempra Telephone
Bell-Northern Research





Symbols and Signs through the Ages: A Selection

Installation:
Tom Thomson Memorial Gallery and
Museum of Fine Art, Owen Sound

"A sign is a substitute for, or representation of the real thing, while a symbol carries a wider meaning and expresses a psychic fact which cannot be formulated more exactly. . . . The history of symbolism shows that everything can assume symbolic significance: natural objects, such as stones, plants, animals, man, mountains, valleys, sun and moon, wind, water and fire, or man-made things such as houses, boats or cars, or even abstract forms, like numbers, or the triangle, the square and the circle. In fact the whole cosmos is a potential symbol." Carl Jung

The signs we see every day in our lives have their roots in the symbolic shapes and forms used in the past. Unconsciously or consciously we are affected daily by man's ingenuity in creating images for the signs in our community – for periodicals, television and films, as well as other forms of communication; for streets and highways; for war and peace; for commerce and science, or for personal and political identification.

The exhibition is loosely divided into five themes: Man and Religion, Man and Science, Man and Identification, Man and Communication, and Man in the Community. The display is composed of actual objects, facsimilies and photographs, and includes cattlebrands and crests, insignia and flags, potters' and printers' marks as part of a presentation of the symbols that are and were part of our daily existence. Included is a slide presentation which shows some of the earliest symbols known to man, symbols of the eighteenth and nineteenth centuries, as well as contemporary signs, and symbols in religious art.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
48 panels 3 x 3 ft.
Lead panel 3 x 3 ft.
12 flags, 10 traffic signs
Slide presentation
200 running feet

Fee:
$150.00

The exhibition will be delivered by truck

Multiple art

Multiple Art:
Banners, Posters, Prints
and Sculpture

Left: Robert Venor
Sugar Plum Fairy, 1972
Banner: 75 x 41 in.

Right: Shirley Raphael
Rainbow, 1972
Banner: 110 x 42 in.

A work of art produced in editions is often called a multiple. The resistance to the "multiplication" of works of art seems to originate with the perpetuation of the concept of the artist as an individual producing unique works in the seclusion of his studio, totally detached from the community. In our century, many artists have challenged this concept, to end the cult of the unique. Utilization of new processes and materials is evolving towards a creative exploration of the implication of multiples and their potential in making works of art available to everyone.

Today, just a few years after the first edition of multiples in 1959, banners, prints, posters, kinetic art and sculpture are being produced in editions of thousands in response to an increasing demand, relative to the needs and capacities of our time.

This exhibition gives the centre an opportunity to install a variety of media including kinetic works.

Represented are Canadian, British, French and American artists, including sculpture by Boto, Nicolas Schöffer, Sobrino, Vardanega, Robyn Denny, Ray Speirs; prints by Claisse, Alan Davie, Cruz Diez, Le Parc, Colin Self, Yvaral, Rita Letendre, Kim Odaatje, Jacques Schyrgens; posters by Jim Dine, Allen Jones, Paolozzi, Vasarely and banners by Shirley Raphael and Robert Venor.

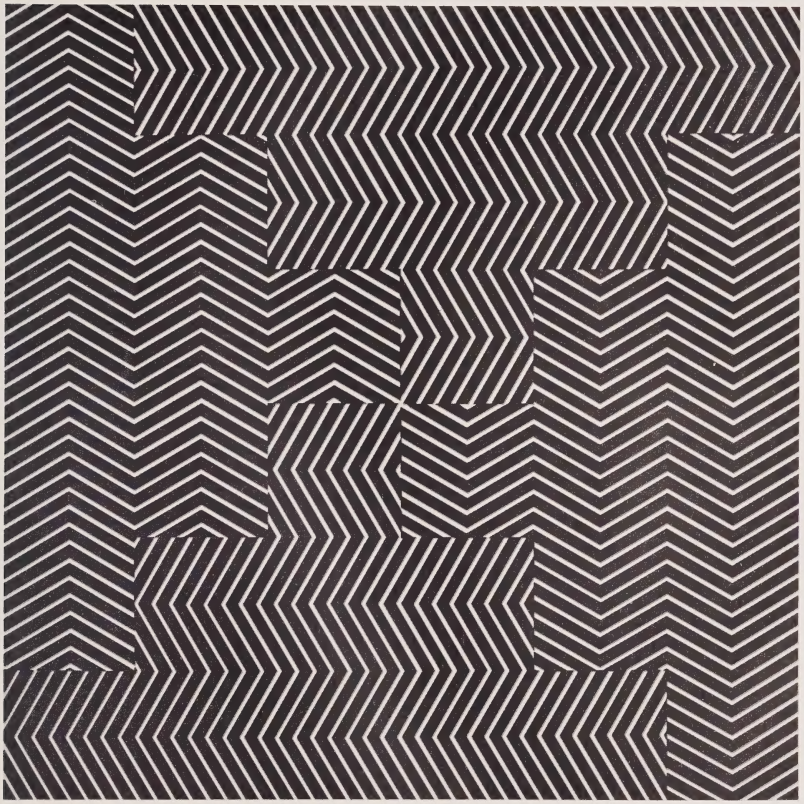
Organized by the Extension Department of the Art Gallery of Ontario.

Space:
600 sq. ft.
150 running feet
6 banners, 8 posters, 12 prints and 8 sculptures (stands will be provided)

Weight:
5 crates
150 lbs. each

Fee:
$75.00

Yvaral
Untitled, 1969
Serigraph
Edition: 65/200



Nicolas Schöffer
Minisculpture
Stainless Steel: 7⅞ x 9¼ x 6¼ in.
Edition of 5,000

Jim Dine
Untitled
Poster: 28 x 20 in.

Painting

The Charles S. Band Memorial Exhibition of Canadian Paintings and Sculpture

Paul-Emile Borduas
Black and White Composition
Oil on canvas: 51 x 35⅛ in.
Collection: Art Gallery of Ontario

The nineteen works in this exhibition are a recent bequest of the late Charles S. Band, twice president of the Art Gallery of Ontario. Included in the collection are works of art from the Group of Seven to Paul-Emile Borduas.

Among the best known canvases are Lawren Harris's *Lake Superior* with its symbolic frozen landscape; Arthur Lismer's *Pine Wreckage, McGregor Bay* with the impetuous fluid motion of its northern lake; and F. H. Varley's *The Cloud, Red Mountain* – a dreamy, romantic image of a mountain in British Columbia.

Charles S. Band was an individual who expressed a wide-ranging taste in his collection. After acquiring many paintings by the Group of Seven he became interested in the work of M. Emily Carr and purchased several of her works, including the great *Indian Church* with its cubistic structure and intuitive understanding of the 'heart of the wilderness.' He also admired Borduas, the French-Canadian abstract artist, and was one of the first collectors to acquire his work, which in this exhibition, ranges from the early *La Femme aux Bijoux* (1945) to *Black and White Composition* (1956). In one, the work is figurative, aggressive and powerful; in the other, the composition is completely abstract – yet both express something inherently Canadian. Other artists represented in this fine collection are: Louis Archambault, B. C. Binning, A. Y. Jackson, J. E. H. MacDonald and Jock Macdonald.

Emily Carr
Indian Church
Oil on canvas: 42¾ x 27⅛ in.
Collection: Art Gallery of Ontario

Organized by the Curatorial Department from the collection of the Art Gallery of Ontario.

Space:
17 paintings
2 sculptures
200 running feet

Weight:
7 crates
100 lbs. each

Fee:
The exhibiting centre will be required to pay the cost of transportation and insurance only.

The exhibition will be delivered by truck and installed by the Extension Officer.

Celebrate the Sun
A Heritage of Festivals
from Many Lands

Artist aged 10 from Japan
Gion Festival
Water Colour
Collection: Betty Nickerson, Montreal

Celebration is the joy of time passing. All people create festivals and ceremonies to observe moments when one order ends and another begins. The great traditional holidays mark seasonal changes in the life of agricultural people, and most can be traced back to the yearly cycle of the sun.

The paintings in this exhibition are by young artists ranging in age from six to sixteen, representing thirty-two countries including Canada, China, France, Ghana, Germany, India, Israel, Japan, Nigeria, the U.S.S.R. and the United Kingdom. They show the world at its gayest and most joyful, and invite us in imagination to share the dancing, music, fireworks and festivities. Some of the celebrations are strange and exotic, some are so familiar that the painting could have been created at home, but each is a young person's interpretation of what he has experienced.

Portrayed are the great festivals of the seasons known to us: Easter, Thanksgiving, Christmas and New Year, as well as the Holi and the Kalpa Vruksha of India, the Tango-No-Sekku and the Gion Festivals of Japan, the Muharram of the United Arab Republic, the Posadas of Mexico, and the Simhat Torah of Israel. There are processions, parades and dances, the marriage ceremony and the maypole dance, as well as the festivities of Mardi Gras and the Birthday of the Moon.

The text included in the exhibition is from the book *Celebrate the Sun* (published by McClelland and Stewart, Toronto). All the paintings are from the collection of Betty Nickerson, author and sociologist.

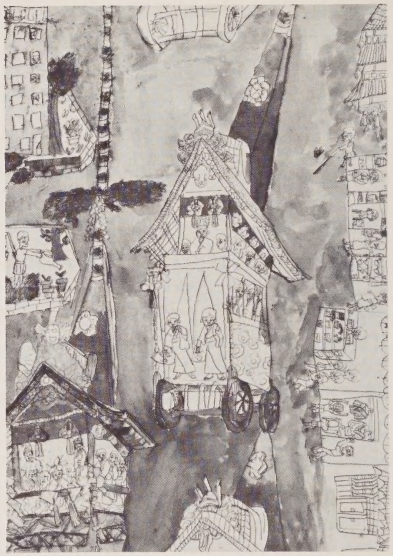
Organized by the Extension Department of the Art Gallery of Ontario, in cooperation with Betty Nickerson and McClelland and Stewart, Toronto.

Limited Booking:
This exhibition is limited to one month's travel in the spring and two months' in the fall. Therefore it will be offered for booking over the next several years.

Space:
60 original paintings on 25 panels
40 x 60 in.
250 running feet

Weight:
4 crates
250 lbs. each

Fee:
$100.00



OSA Members
Ontario Society of Artists

Kathleen Johnson
Flight into Summer
Acrylic: 34¼ x 34 in.

This exhibition is a new collection (1973) of twenty-four paintings by members of the Ontario Society of Artists.

Over the past one hundred years, this Society, founded in 1872, has played an important role in the development of a distinctly Canadian expression in art, and has actively promoted exhibitions of original work throughout the Province of Ontario.

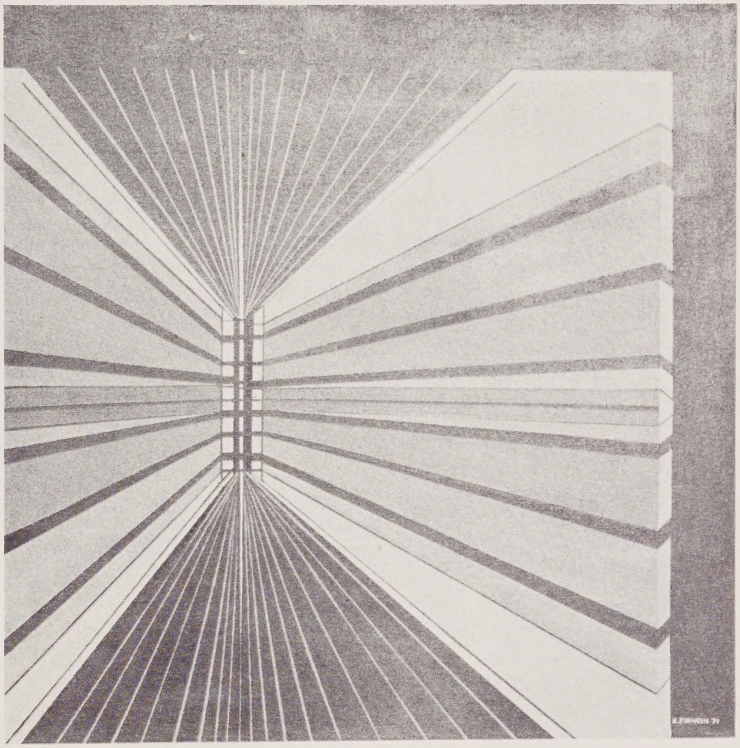
A wide range of subject and technique is represented in this selection: landscape, figure, still-life and non-figurative. All these paintings are recent works by members and the exhibition offers an opportunity to see how the artists approach diverse subjects in a variety of ways.

Lent by the Ontario Society of Artists.

Space:
24 framed paintings
175 running feet

Weight:
3 crates
125 lbs. each

Fee:
$75.00



Painters in Water Colour
Canadian Society of Painters in Water Colour

Julius Griffith
The Love Seat
Water Colour: 17¾ x 23¾ in.

The Canadian Society of Painters in Water Colour was founded over four decades ago for the practice and encouragement of painting in water colour. The founding members were individuals who believed that Canadian artists could express themselves through the delicate and subtle medium of water colour. They believed that the Society would become truly national in its membership and be beneficial in stimulating the creative energies of the yet unknown artists working in this medium. Over the years all these aims have been achieved and the Society now holds an annual exhibition of works by artists from coast to coast, encouraging the participation of younger artists.

In recent years the discovery of new media influenced water colour painting, and what now constitutes a 'water colour' has changed with the changing times. Some artists use gouache or opaque colour, chalks, pastels, wax, inks, acrylics and even collage, combined with water colour.

This exhibition is a new collection (1973) of twenty-four paintings selected from the work of the members of the Canadian Society of Painters in Water Colour, giving an indication of the wide range of techniques used in the painting of a water colour.

Lent by the Canadian Society of Painters in Water Colour.

Space:
24 framed paintings
175 running feet

Weight:
3 crates
125 lbs. each

Fee:
$75.00

Photographs

The Concerned Photographer

Werner Bischof
Japan, 1972
Shinto Priests in the Temple Garden Meihi, Tokyo
Photograph

Photography is perhaps one of the most vital, effective and personal means of communication between people and between nations. This exhibition presents the work of five concerned photographers, four of whom died while on assignment recording moments in history: Werner Bischof, Robert Capa, Leonard Freed, David Seymour and Dan Weiner.

The element which binds these photographers together is the deep personal commitment they each brought to their images. For all of them the camera was not merely a recording device, but an instrument for expressing their very real concern for the people and events of their times. They were not dispassionate observers; they all made strong statements about what they saw and experienced, be it the faces of war or the cool beauty of a snowy day in Japan. The period covered in this exhibition is from 1933 to the present. Biographies and the photographer's comments on each photograph are presented as part of the exhibition.

There are many concerned photographers in Canada and it is suggested that each centre design a section in this exhibition to feature photographers from their community who have approached their work with a similar concern.

Organized by the Extension Department of the Art Gallery of Ontario, in cooperation with the International Fund for Concerned Photography Inc., New York.

Consultant: Cornell Capa

Robert Capa
Spain, 1936
Moment of Death
Photograph

Dan Weiner
New York City, 1959
Women with Dogs
Photograph

David Seymour
Greece, 1949
A little girl's reaction to her first pair of shoes
Photograph

Space:
Minimum 2,000 sq. ft.
The photographs are of various sizes up to 48 x 72 in. and are presented on a three-dimensional chrome structure. Some of the larger photographs are intended for display on the walls. Included is an audio-visual presentation.

The exhibition will be delivered by truck and installed by the Extension Officer.

Fee:
$375.00

A Fraction of Time
Images of Virtuoso Photography

Richmond Jones
Convent, Clark Street, Montreal, November 1967
Photograph

Sixty-four photographers are represented in this review of contemporary Canadian photography, originally entitled 'Image 6.' The black and white, and colour prints selected include the work of Roloff Beny, Jack Dale, Lutz Dille, Tom Gibson, Hubert Hohn, Yousuf Karsh, Chris Lund, John Max, Nina Raginsky, John Reeves, Michael Semak and Sam Tata.

The exhibition demonstrates the Canadian photographers' continuing awareness and concern for his world, and his deep personal participation in the presentation of the problems of society. In his role as commentator, he is becoming more and more conscious of the relation between his vision, the quality of the images, and its effect upon his audience. This collection shows a fine and varied selection of photographs of people, as well as serene landscapes, flowers, trees and animals. There is humour, sadness and beauty revealed with artistry and imagination.

Lent by the National Film Board, Still Photography Division, Ottawa.

Space:
121 framed photographs
20 x 24 in. and 16 x 20 in.
250 running feet (double hanging)

Weight:
13 fibreglass cases
25 lbs. each

Fee:
$35.00

Historic Huronia

Frank Royal
Part of log-structured waterway, Sainte Marie Among the Hurons
Photograph

This exhibition of photographs depicts three reconstructed historical sites in Huronia, giving a graphic and dramatic view of the area as it was in the seventeenth century.

Most of the photographs are of Sainte Marie Among the Hurons, reconstructed as it was when built by Jesuit missionaries and pioneers over three hundred years ago. This was the first European community in the area now known as Ontario.

Three centuries of navigation and commerce on the Upper Lakes are portrayed through photographs from the Nancy Island Museum and Lighthouse, Wasaga Beach. There are also photographs of the naval and military establishments of Penetanguishene, which have been recreated along a stretch of shoreline on Georgian Bay.

Frank Royal, a photographer of international reputation, expresses through his camera lens the simplicity and character of the historic buildings and the beauty of the artifacts from this past era.

Lent by Walter A. Carveth Ltd., Toronto.

Space:
43 framed photographs
16 x 20 in. and 20 x 50 in.
Introductory panel with text and map of the area
175 running feet

Weight:
3 crates
150 lbs. each

Fee:
$30.00

Images du Québec ancien
Architecture, Sculpture and the Decorative Arts: 17th - 19th Century

Claude Bailif
The Courtyard of the Petit Séminaire, Quebec, 1678-1681
Photograph

The buildings, sculpture and decorative arts of New France in the seventeenth century are expressions of one of the greatest art traditions of North America and one that is still a force in French Canada. Very little of this early architecture has survived, but here are images of houses, barns, churches and mills as well as examples of the artists' work in pewter, silver and wood, such as sculpture for church interiors, weathervanes, doors, furniture, tableware and jewellery.

Eighty photographs taken by Jean-Paul Morisset reveal his genuine affection for the design and harmony of scale of these buildings, interiors and carvings, recalling the character and taste of the early settlers of Quebec.

There has been an enormous revival of interest in the arts of an earlier age, and this exhibition offers a glimpse into the past which is of great interest to those who admire the weathered stones of ancient buildings, the simplicity of the sculpture in church interiors and the exquisite craftsmanship of the eighteenth century silversmith.

Organized by Extension Department of the Art Gallery of Ontario.

Space:
80 photographs on 40 panels, each
28 x 28 in.
175 running feet

Weight:
2 crates
175 lbs. each

Fee:
$35.00

The Magic World of Childhood

Antoine Desilets
Claude St. Denis, pantomimist, with his daughter who sees her father for the first time made up as a clown
Photograph

B. A. King
Ojibway Indian boy sitting on Council House steps, Christian Island, Ontario
Photograph

This exhibition reflects the many moods and aspects of childhood through one hundred and eleven black and white photographs and forty-four colour photographs. There is great appeal in the presentation – the magic of make-believe, the excitement of special friendships and secret places, love and the security of belonging, the wild exhilaration of being free, the mystery and fascination of the world of animals and natural things. Antoine Desilets, B. A. King, Freeman Patterson, Paul Reed, Michael Semak, and Pierre Vinet are among the fifty-six Canadian photographers represented.

Lent by the National Film Board,
Still Photography Division, Ottawa.

Space:
155 framed photographs
20 x 24 in. and 16 x 20 in.
250 running feet (double hanging)

Weight:
15 fibreglass cases
50 lbs. each

Fee:
$35.00

Many Happy Returns: Northwest Territories

Terry Pearce
Closeup of an Eskimo with his harpoon, Coats Island, N.W.T.
Photograph

Twenty photographers have captured Canada's northland, its resources and its people in a pictorial essay created as a tribute to the Northwest Territories in their Centennial Year (1970).

The one hundred black and white photographs reveal the vastness and beauty of the land; the romance of the days of exploration; the growth of settlement; and the means of transportation which ranges from pack dogs to helicopters and tractor trailers. We see the faces of a people at work – hunting and fishing – and children at school and play.

Among the photographers whose work is presented are Paul Baich, Ted Grant, Terry Pearce, John Reeves and Doug Wilkinson.

Lent by the National Film Board, Still Photography Division, Ottawa.

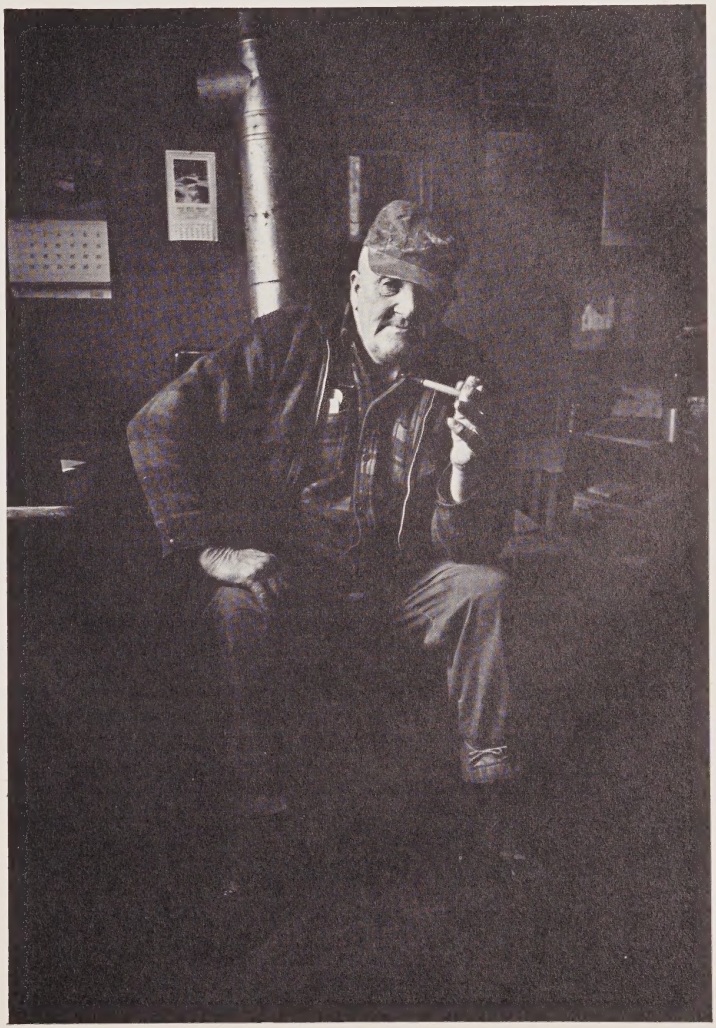
Space:
100 framed photographs
16 x 20 in. and 20 x 24 in.
2 introductory panels with text
200 running feet (double hanging)

Weight:
11 fibreglass cases
50 lbs. each

Fee:
$35.00

Surroundings

Neil Newton
John Thornbeck at his mill office, Tyrone, Ontario
Photograph



For some time, photographer Neil Newton has been recording the people and the landscape surrounding his farm home near Enniskillen, Ontario, fifty miles east of Toronto. Recently, new major highway routes were proposed – one of which, Highway 407, will possibly pass very close to his own farm.

Realizing the social and environmental changes and the rapidly changing face of this rural area, he applied for and received a Canada Council grant in 1971 to continue his project. The photographs are sincere visual comments on the people and their environment in the four villages of Hampton, Enniskillen, Tyrone and Haydon by a man who loves his surroundings.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the Robert McLaughlin Gallery, Oshawa, and Neil Newton.

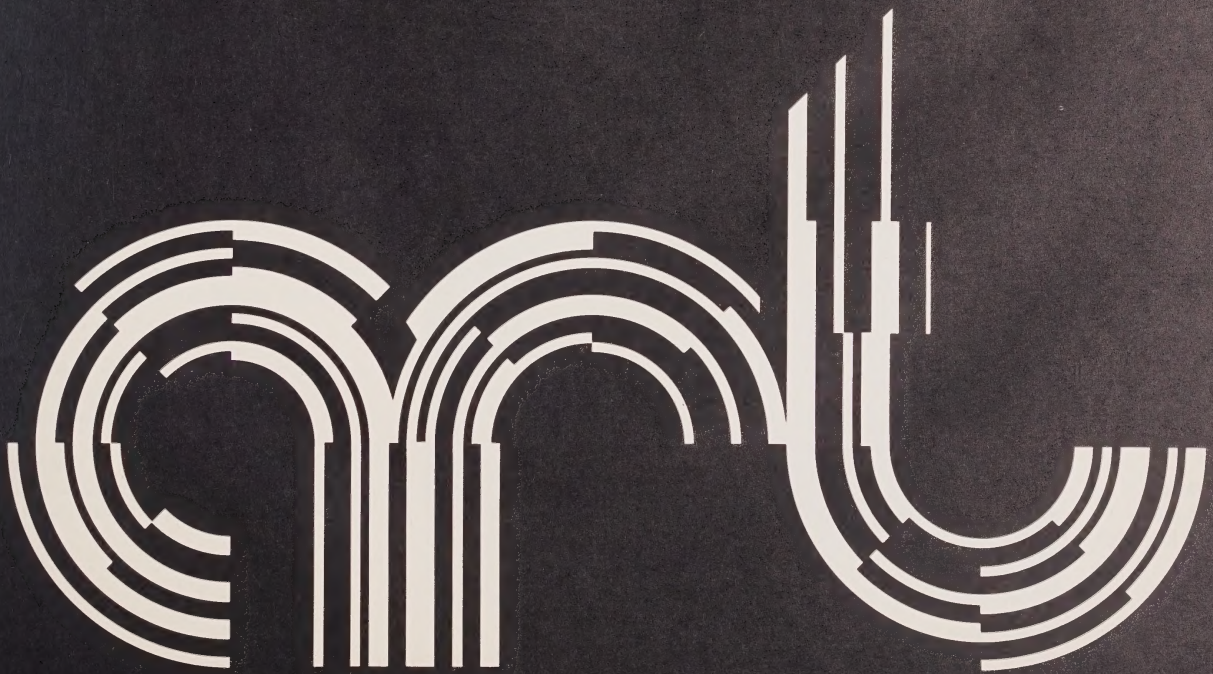
Space:
45 framed photographs
175 running feet

Weight:
4 crates
200 lbs. each

Fee:
$35.00

Neil Newton
Lloyd Skinner with his prize sheep, Tyrone, Ontario
Photograph
Collection: National Film Board of Canada

Prints



Art of the Canadian Eskimo

Kenojuak, Cape Dorset
Evening Spirit
Stonecut: 24 x 33 in.

In their printmaking the Eskimos reveal themselves. Their isolated hunting existence has given their art a very special form and character, showing us ancient ways of seeing and creating.

Here we see the rolling gait of the polar bear, the sleekness of seals, the great weight of the walrus, the rhythm of a flight of geese, and the Eskimo himself, hunting, fishing, or with his family. Powerful human and animal forms stand out boldly, and in stylized design the artists often reveal their ancient mystical concepts.

Three techniques employed by these printmakers are represented: the stone cut, the stencil, and the engraving. The editions are limited to fifty, and the signature of both the artist and the printmaker appear on each work. The prints in this exhibition are interesting in their variety of technique and location, coming from the Eskimo Co-operatives at Cape Dorset on West Baffin Island; Povungnituk, Quebec; Holman Island and Baker Lake, Northwest Territories.

Lent by the Territorial and Social Development Branch, Department of Indian Affairs and Northern Development, Ottawa.

Space:
40 framed prints
1 panel with map of the region
150 running feet

Weight:
3 crates
150 lbs. each

Fee:
$60.00
A film is included if requested (see p. 82) at time of booking exhibition.

French Printmakers of the 19th Century

James Jacques Joseph Tissot
La Mystérieuse, 1885
Etching and drypoint on Van Gelder laid paper:
15 1/16 x 9 13/16 in.
Collection: Art Gallery of Ontario

A survey of major currents in French printmaking from 1815 to 1914, this exhibition is composed of fifty prints from the collection of the Art Gallery of Ontario.

The nineteenth century is undoubtedly one of the most interesting eras in the history of graphic arts. In France, it witnessed the renaissance of the traditional art of etching, the revolutionary rise of lithography, and the development of such experimental techniques as the cliché-verre. Artists became involved on an unprecedented scale with media once considered primarily reproductive. Highly original graphic styles were developed reflecting major stylistic currents in painting and even foreshadowing new ones.

Included in this exhibition are the works of such well-known artists as Delacroix, Géricault, Corot, Daumier, Millet and Vuillard, as well as prints by others who, although renowned in their own day, have subsequently passed into obscurity. Today these artists are enjoying an astonishing revival.

Organized by the Curatorial Department from the collection of the Art Gallery of Ontario.

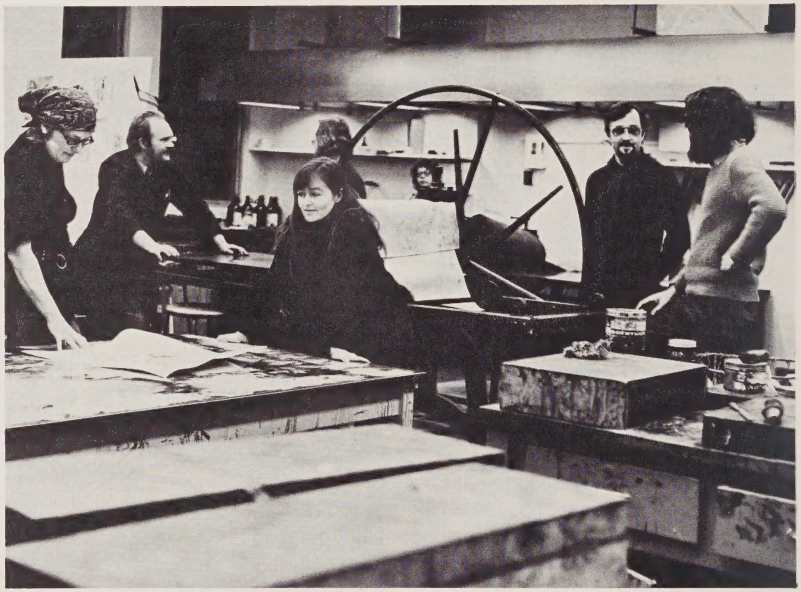
Space:
50 framed prints
200 running feet

Weight:
This exhibition will be delivered by truck and installed by the Extension Officer.

Fee:
$100.00

Grafik

Printmakers at Work
Photograph



This exhibition is designed to illustrate how a print is made. The techniques of lithography, silk-screen and etching are explained, with photographs and text, and with some of the tools of the media mounted on display panels.

The exhibition was especially selected to present ten Canadian printmakers working in these three media. All the artists have exhibited widely in Canada, Europe and the United States and some are painters and sculptors as well. The selection of prints shows a variety of techniques and personal expression.

Represented are René Derouin, Velma Foster, Nancy Petry, Shirley Raphael, Deli Sacilotto, Robert Savoie, Robert Venor, Barry Wainwright, Irene Whittome and Anna Wong.

Organized by the Extension Department of the Art Gallery of Ontario and coordinated by Shirley Raphael.

Space:
39 framed prints
5 panels 4 x 4 ft.
slide presentation
175 running feet

Weight:
6 crates
150 lbs. each

Fee:
$60.00
A film is included if requested (see p. 82)
at time of booking exhibition.

Graphics Canada

Taïra
Programmed Sequence No. 3
Etching: 23¾ x 17¾ in.

Technology offers new processes and challenges to the graphic artist, and a great variety of printmaking methods and techniques can be seen in this exhibition. These include lithography, etching, linoleum and wood cut, monoprint, engraving, serigraph, colour intaglio and embossed print.

Canadian artists from coast to coast are represented, including Walter Bachinski, Pat Martin Bates, Alistair Bell, André Biéler, David Blackwood, René Derouin, J. Carl Heywood, Eva Landori, Roslyn Swartzman, Barry Wainwright and Hilda Woolnough.

Lent by the Canadian Society of Graphic Arts and the Society of Canadian Painter-Etchers and Engravers.

Space:
49 framed prints
175 running feet

Weight:
4 crates
150 lbs. each

Fee:
$60.00

Israeli Graphics

Mordecai Moreh
Animal Painter – The Goat
Drypoint

During Israel's short life span of just a quarter of a century, there has been considerable development of artistic tradition harking back to the Bezalel School of Art, when European artists emigrated from their native lands to Palestine bringing with them their graphic techniques. Because a print workshop centre has only recently been established in Jerusalem, many of the artists' prints in the exhibition were produced in Europe, the United States and Canada.

Most of the participating artists have international reputations such as Yaacov Agam, Kosso Eloul, Menashe Kadishman, Mordecai Moreh, Buky Schwartz, and Igael Tumarkin.

Included in the exhibition are lithographs, serigraphs, etchings and drypoints. The prints are imaginative and colourful, varying widely in subject and technique; some are powerful and expressive, others are witty and subtle, but all have a vibrant quality.

Lent by the America-Israel Culture Center of the America Israel Cultural Foundation, New York.

Space:
30 framed prints
175 running feet

Weight:
3 crates
175 lbs. each

Fee:
$50.00

The Lost Party
The Great Sailing Ships of Newfoundland

David Blackwood
The Survivor, 1968
Etching: 22 x 26 in.

The Lost Party series is a group of prints by David Blackwood based on fact and folklore surrounding the people who made up the once epic sealing expeditions sailing out from the northern bays of Newfoundland. A unique culture grew up around the men who ventured to the 'Ice-fields' every spring. The series brings to light the existence of a particular Canadian mythology which developed out of man's struggle against the elements. For the early settlers the Newfoundland environment was very harsh, but over the centuries they learnt to adapt and the success of their struggle against the wind, sea and ice produced a unique race of people.

Their great heroes were not political figures as such, but the 'Honourable' captains, Windsor, Kean, Dawe, Bartlett, Hann, Bishop, Blackwood, Barbour, were members of the House of Assembly who took their seats in the Legislature when they were not at sea. Their ships were equally famous, the *Diana, Aurora, Neptune, Eagle, Thetis, Vanguard, Terra Nova,* and *Bloodhound.* Many of them, such as the *Terra Nova,* carried the expeditions which discovered the North and South Poles.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with David Blackwood.

Space:
30 framed prints
2 information panels, 150 running feet

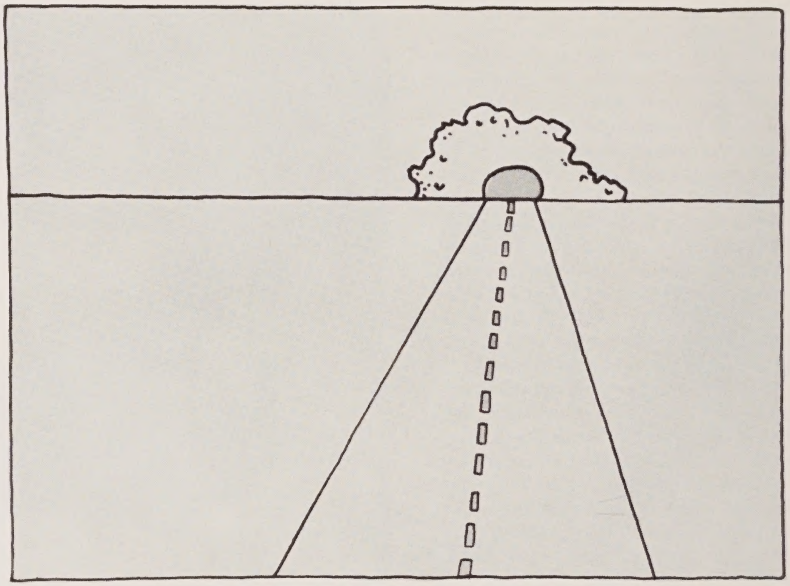
Weight:
3 crates, 125 lbs. each

Fee:
$60.00

Open Studio: Portfolios

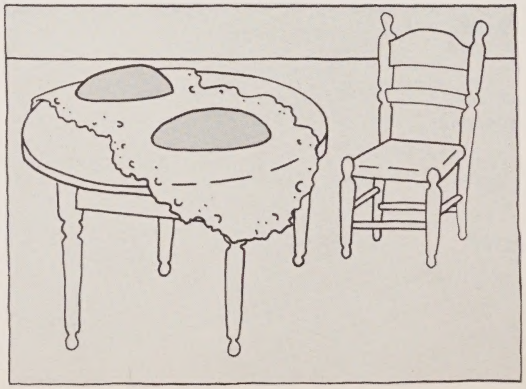
Series of four
Barbara Hall
Egg Rise
Lithograph: 8 x 10 in.

Barbara Hall
Eggs with table and chair
Lithograph: 8 x 10 in.



Open Studio was founded for the purpose of providing a professionally equipped workshop with facilities for etching, silk-screen and lithography. Open Studio operates in three areas: as a school offering classes; as a workshop area for artists; and as a custom printing workshop. This is an unique situation in that it is the only graphic workshop in Canada offering all three graphic mediums, and combining a student-professional relationship.

This exhibition presents the serial aspect of graphic art in prints by nine young Toronto artists who have used the Open Studio workshop. Each artist has submitted two or more prints, either in suite or portfolio format which gives different views of the same profile, and reveals the technique, theme, humour and intentions of the artist. Artists represented are: Kim Andrews, J. Boughner, Alex Cameron, Judy Gouin, Barbara Hall, Nikollette Jakovac, Harley Morden, Richard Sewell and James Spencer.



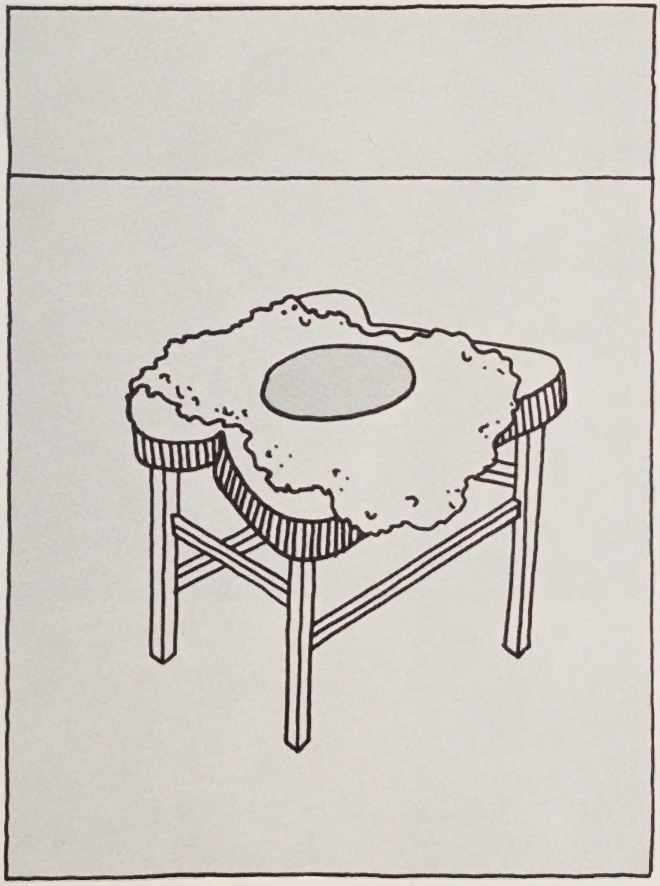
Organized by the Extension Department in cooperation with the Open Studio, Toronto.

Space:
30 framed prints
150 running feet

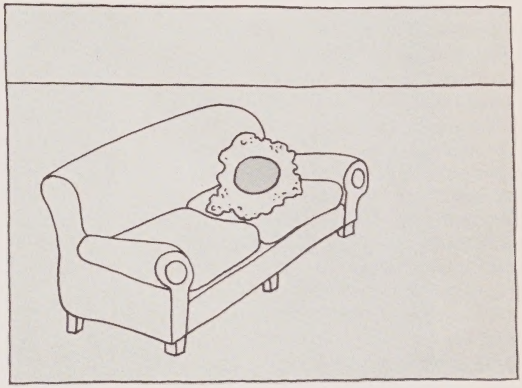
Weight:
2 crates
150 lbs. each

Fee:
$50.00

Barbara Hall
Egg on toast table
Lithograph: 8 x 10 in.

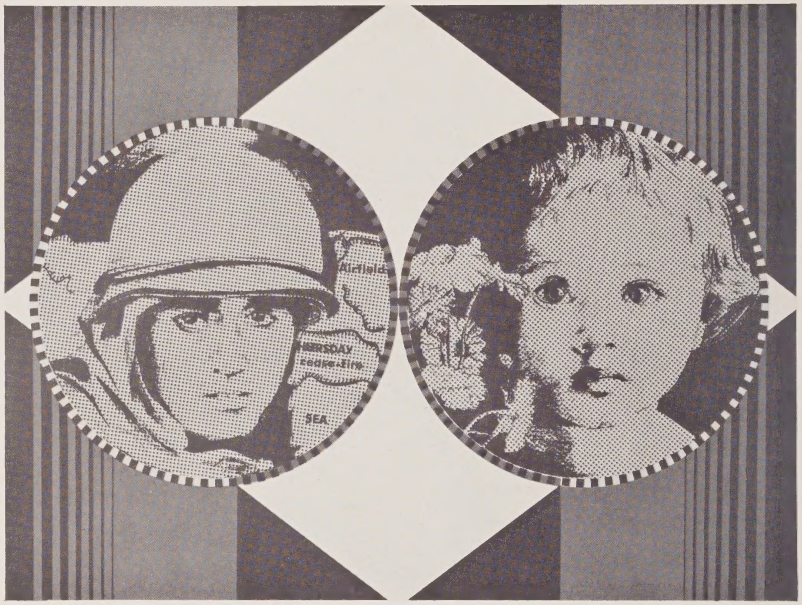


Barbara Hall
Egg Pillow
Lithograph: 8 x 10 in.



Prints by Painters
A Selection by
thirteen artists from B.C.

Audrey Capel Doray
Diamond, 1967
Serigraph



This collection of thirteen silkscreen prints by British Columbia painters was commissioned by the Centre for Communications and the Arts on behalf of Simon Fraser University as a Centennial project.

The artists are representative of the art community of British Columbia. Included is one work by each of the following artists: Maxwell Bates, Iain Baxter, B. C. Binning, Claude Breeze, Audrey Capel Doray, Brian Fisher, John Korner, Michael Morris, Toni Onley, Jack Shadbolt, Gordon Smith, Joel Smith and Takao Tanabe.

The master printer, Bob Bigelow, applied his extensive knowledge of technique to make it possible for some of the artists who had never worked in the serigraph medium to complete their works without restricting their concepts.

By offering its facilities and by inviting the artists to work there, Simon Fraser University enabled this fine suite of prints to be created and published.

Lent by the Extension Services of the National Gallery of Canada, Ottawa.

Space:
13 framed prints
75 running feet

Weight:
1 crate
143 lbs.

Fee:
$25.00

Swedish Posters

Artist Unknown
Herr P:s Penningar
Poster: Moderna Museet, Stockholm

This exhibition of thirty-two posters from Sweden expresses the traditional role of the poster as a contemporary form of communication. The poster has developed status as a multiple art form and has effectively recorded political, social and ecological ideas as well as promoting cultural events. At the same time, the artist, with the advancement of materials and technology, has adapted new processes and exciting forms at will, using colour lithography, relief-design, photography, photo-montage, typography and serigraphy to create new visual experiences and aesthetic expressiveness in the poster.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
32 mounted posters
125 runnning feet

Weight:
3 crates
150 lbs. each

Fee:
$50.00

Tibetan Prints

Artist Unknown from Tibet
The Tri Kaya
Woodblock Print: 12½ x 20½ in.

It is not known exactly when printing was introduced by the Chinese, but by the seventeenth century it had become an important activity of the Tibetan monks. Tibetan printing is accomplished almost entirely by means of woodblocks, and in the large monasteries the work is usually produced to order, the client supplying his own paper and ink. Although the images are created by monks of varying talent and are usually copies of older images, inspired artists have created masterpieces in every age.

Tibetan culture is essentially monastic, and even among the laity, religion is the strongest influence in life. The monasteries, which are generally much larger than the villages, are centres not only of religion but of trade, culture and social life. The monks make up one fourth of the male population, and each lives according to his means, earning his livelihood by performing religious ceremonies in the homes, by astrology, trading, painting and printing. Symbolism is all-important in the arts of the far east and a print is not created as a decorative item but represents an idea or a known symbol of the culture which produced it.

Such are these prints, which depict legends, prayer wheels, charms to ward off accidents and other evils, gurus, heroes and deities, as well as Buddhas and Bodhisattvas with hands and fingers in ritual pose. They are reproductions in an ancient style of subject matter which has been perpetuated through the ages. Each print is accompanied by a descriptive narrative.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
35 framed woodblock prints
150 running feet

Weight:
3 crates
150 lbs. each

Fee:
$35.00
A film is included if requested (see p 82)
at time of booking exhibition.

Reproductions

Allegories and Visions
The Fantastic Art of Hieronymus Bosch,
1450-1516

The paintings of Hieronymus Bosch have an interest which is not only restricted to aesthetic appreciation but is of special significance for the public of our time. Modern man is inclined to see in them such close and intrinsic relations to his own ideas that he often looks at these works in the same way that he looks at contemporary art. Yet the artist who created them lived at the end of the Middle Ages, in a spiritual climate quite different from that of our time – an era of transition and spiritual disintegration.

We see Bosch not only as a master painter, but as an artist of transcendental vision who in his fantastic, unique work gives us insight into man's inner life. Apart from his strange sensibility, his technical genius establishes him indisputably among the masters of all times. His imagination is inexhaustable – the result is a fascinating world of monstrous formations, full of wit and surprises, double and triple meanings, and the eternal magic of illusive ideas.

Presented in this exhibition on panels are reproductions of Bosch's paintings – his allegories and visions, including the great triptych from the Prado Museum, Madrid, *The Garden of Earthy Delights,* as well as *The Nativity, Christ Crowned with Thorns, The Hay Wain, The Temptation of St. Anthony* and the popular mediaeval allegory *The Ship of Fools;* also, one panel of the drawings and engravings. Ten of the panels include text on the artist, his work, and his era.

An added feature is a full-size reproduction of *The Garden of Earthly Delights* presented in a special enclosure (7 x 9 ft.).

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
100 reproductions on 24 panels
each 30 x 40 in.
250 running feet

Weight:
4 crates
175 lbs. each

Fee:
$40.00
A film is included if requested (see p. 82) at time of booking exhibition.

Hieronymus Bosch
The Ship of Fools
Oil on panel: 22 x 13 in.
Collection: Musée du Louvre, Paris
Bookplate

Drawings of Michelangelo 1475-1564

Michelangelo
Study of a Head, with variant of the nose
Drawing
Collection: Casa Buonarroti, Florence
Facsimile reproduction

Only a selection of the drawings executed by Michelangelo have come down to us. This collection of facsimile reproductions of his drawings is a selection from the most characteristic and beautiful drawings by the master, from his youth to his old age.

Included in this exhibition are architectural studies for San Lorenzo, Florence; the Laurentian Library, Florence; San Giovanni dei Fiorentini, Florence; and the Dome of St. Peter's Cathedral in Rome; figure studies for the paintings: *The Resurrection of Christ, The Last Judgement, The Annunciation* and *The Crucifixion,* and studies for *The Battle of Cascius,* the Tomb of St. Julius II and the Sistine Chapel Ceiling.

Some of the drawings show both the recto and the verso revealing the watermarks and the quality of the paper, and several have notes in the master's handwriting.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
82 facsimile reproductions in 55 frames
24 x 32 in. and 24 x 18 in.
175 running feet

Weight:
3 crates
125 lbs. each

Fee:
$30.00

Italian Master Drawings
15th - 18th Century

Verrocchio
Head of an Angel
Drawing
Collection: Uffizi Gallery, Florence
Facsimile reproduction

Drawings provide one of the foundations for an understanding of painting, and complete appreciation of a master's painting is often impossible without knowledge of his studies. In these facsimiles, covering four centuries, we have a fascinating glimpse of the works of several Italian Masters, including Botticelli, Bernini, Barocci, Carracci, Piero di Cosimo, Canaletto, Donatello, Andrea del Sarto, Leonardo da Vinci, Guardi, Pisanello, Michelangelo, Mantegna, Raphael, Tintoretto, Tiepolo and Verrocchio.

The drawings represent portraiture, allegorical or religious subjects as well as landscapes. Some are studies from the model or details from compositions, others are random sketch book notes for future use or drawings that bear no relation to any painting, actual or projected, and were simply the result of the irresistible impulse to create.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
43 framed facsimile reproductions,
24 x 18 in.
150 running feet

Weight:
2 crates
150 lbs. each

Fee:
$25.00
A film is included if requested (see p. 82) at time of booking exhibition.

Mexican Antiquities

Toltec Culture, circa 900-1168
Warrior figure and two square columns; top of north pyramid Tula, Hidalgo, Mexico
Basalt: 15 ft. 9 in.
Bookplate

The artistic manifestations which accompanied the cultural evolution of Mexico during the long time span between the middle of the second millenium B.C. and the Spanish Conquest in 1521 should be appreciated not solely in terms of our own art ideals, but with awareness of the religious motifs they embody. From the early beginnings religion pervaded practically every aspect of daily life of the individual, the village and the state.

Pre-Colombian art was, therefore, primarily inspired by religious thoughts and practices. The great splendour of the colourful temple compounds, the monumental stone carvings, the delicate ceremonial pottery vessels and finely modelled clay figurines, and particularly the intricate symbolism in ornamentation and hieroglyphics, convey to us the prolific endeavours of the ancient inhabitants. These forms were created in order to propitiate the gods, the purveyors of daily sustenance, whose power could destroy as well as create.

This exhibition presents the cultural expressions of this period of time in Mexico through bookplate reproductions, accompanied by explanatory text on the life that was led by the peoples of this region.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
30 panels
slide presentation
175 running feet

Weight:
4 crates
120 lbs. each

Fee:
$50.00
A film is included if requested (see p. 82) at time of booking exhibition.

Spirits and Ancestors
The Sculpture of West Africa

Bamileke – Cameroon
Bacham Mask
Wood: 26 in.
Bookplate

The sculpture of West Africa reflects the philosophy that life is energy or force, and is largely devoted to providing means whereby the spirits and the gods are brought into the midst of the living. Forms are usually conceptual, highly stylized or freely abstracted in order to represent inner energy rather than visual reality.

African sculpture also reflects the importance of tradition in maintaining the basic requirements of life, especially security and continuity. Most sculpture was created for specific purposes and holds definite meaning in its use; in order for it to be understood, artists followed traditional design established through long usage. Ancestor worship and animistic beliefs are sources of inspiration for the carvings and masks used in rituals and dances. It is this aspect of West African sculpture which is presented in the exhibition.

The sculpture of five West African countries, Nigeria, Cameroon, Gabon, the Ivory Coast and the Congo, is presented through reproductions, slides, films and taped music. Also included are photographs, maps and explanatory text on the people of these countries. Some original work is offered (see: Fee).

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the Royal Ontario Museum, Ethnology Department.

Space:
25 panels 28 x 40 in.
Slide presentation and taped music
175 running feet

Weight:
4 crates
120 lbs. each

Fee:
$55.00
Two films are included if requested (see p. 82) at time of booking exhibition.

Where security requirements can be met, some original works will be offered from the collection of the Royal Ontario Museum, courtesy of the Ethnology Department. Additional Fee: $85.00. Display units will be provided.

Les Très Riches Heures du Duc de Berry
Illuminated Manuscripts – 15th Century

Limbourg Brothers
The Nativity
Illuminated manuscript
Facsimile reproduction

The Book of Hours of Jean, Duke of Berry, is the most famous illuminated manuscript and also one of the most beautiful examples of Late Gothic style.

A 'book of hours' was intended for private devotion and was divided according to the eight hours of the day when prayers were recited. It also included everyday scenes from the courtly and rural life of the time, making the Très Riches Heures a microcosm of mediaeval life. The luxurious miniatures and decorated text (the original book consists of two hundred and six vellum sheets) were painstakingly hand-drawn in the opening years of the fifteenth century by the Limbourg brothers, who were painters to the court of the Duke of Berry, brother of King Charles V of France.

The illustrations duplicate the exact size of the miniatures, as well as their minute perfection and exquisite jewelled tones. An explanatory panel of text accompanies the exhibition.

Organized by the Extension Department of the Art Gallery of Ontario.

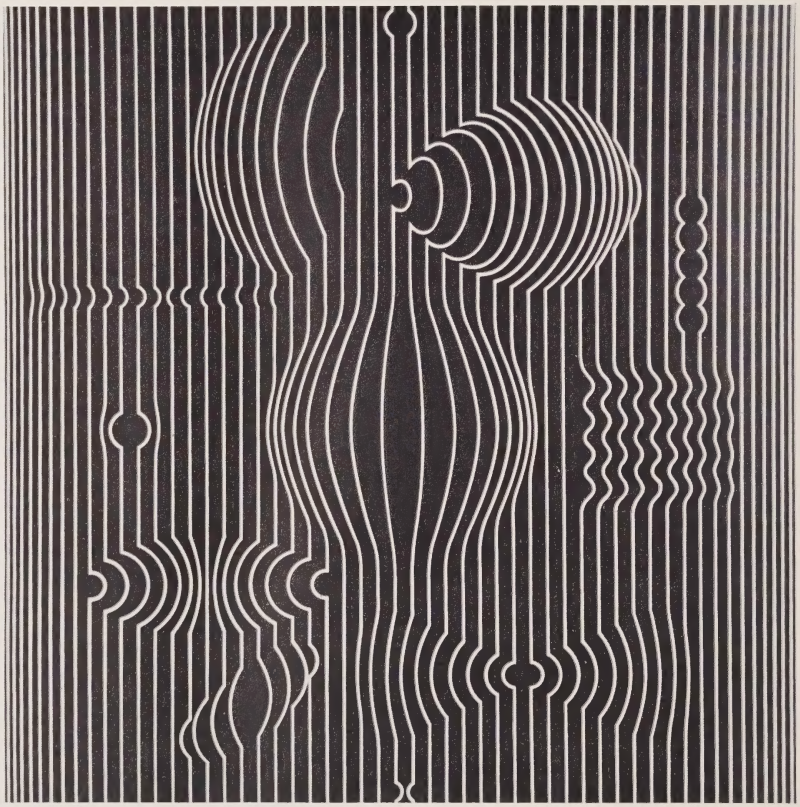
Space:
50 facsimile reproductions
in 30 frames 18 x 24 in.
From *The Très Riches Heures of Jean, Duke of Berry* published by George Braziller, New York
120 running feet

Weight:
2 crates
100 lbs. each

Fee:
$25.00

Victor Vasarely

Victor Vasarely
Manipur, 1952-60
Oil: 63¾ x 59⅞ in.
Bookplate



Victor Vasarely, born in Hungary in 1908 and long domiciled in Paris, is now recognized as the initial innovator of Op Art and Kinetics. He first began working in commercial art and only became a full-time artist-painter in 1944 when he was able to satisfy his own convictions.

Vasarely seeks to modify society through art and art through society. Therefore, it is vital for him that his world of forms be universally intelligible. He eliminates the thematic element in order to set free these forms to be experienced spontaneously. Vasarely's intentions are directed towards basic perceptual ability and lie beyond the experience of history, taste or connoisseurship. A great richness of invention appears in his structures in which the special arrangement of the elements produces that characteristic, irritating and finally appealing vibration. He does not consider forms and colour separately, but as a form-colour whole which has become a plastic unity, and believes "every form is a substratum of colour, every colour the attribute of a form."

This exhibition presents Vasarely's philosophies in two and three dimensional book-plate reproductions which follow his essential periods of development: Denfert, Belle-Isle, Crystal, Kinetics, White-Black, Plastic Unity (Planetary Folklore).

The artist's own written commentary accompanies the works and helps us follow his intentions.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
40 panels 32 x 36 in.
175 running feet

Weight:
5 crates
150 lbs. each

Fee:
$40.00

Andrew Wyeth

Andrew Wyeth
Albert's son
Tempera: 29 x 24¼ in.
Collection: Nasjonalgalleriet, Oslo
Bookplate

"I think one's art goes as far and as deep as one's love goes. I see no reason for painting but that. If I have anything to offer, it is my emotional contact with the place where I live and the people I do." Andrew Wyeth.

Reproductions of one hundred and three paintings by the foremost American realist include *Brown Swiss, The Young Patriot* and *Christina's World.* Cushing, Maine, where the artist spends long summers, and Chadds Ford, Pennsylvania, are Wyeth's homegrounds, and the inspiration of all his paintings. Familiar landscapes and the faces of his family, friends and neighbours appear and reappear throughout his work. Simple pleasures, country people, solitude, the unexpected beauty of the commonplace, nature serene and inviolate, the quietude of the country – this is the repertory of Andrew Wyeth which evokes an anti-materialist image of America. He conveys his message with a personal accent which gives an alluring privacy to his art, a quality as rare as it is prized in our overpublic age.

Organized by the Extension Department of the Art Gallery of Ontario.

Space:
103 reproductions from *Andrew Wyeth* published by Houghton Mifflin Company, Boston. 41 panels 3 x 3 ft., 250 running feet

Weight:
175 lbs. each, 4 crates

Fee:
$40.00

A film is included if requested (see p. 82) at time of booking exhibition.

Textiles

Textile into 3D

The use of textiles and other fibrous materials in the design and construction of three-dimensional art forms is a comparatively new development. In Canada artists are now creating dynamic new forms out of fibre – wool, silk, cotton, hemp, sisal, rope, twine, synthetics and other familiar materials.

This exhibition of three-dimensional works, one by each of twenty-seven Canadian artists, displays a wide range of imaginative concepts and the variety of techniques developed to express them; these include weaving, knotting, wrapping, twining, basketry, fibre construction and free form. Especially created for this exhibition, the works developed from a highly sensitive handling of materials. Their strength and beauty are sculptural statements that go beyond technique alone.

The artists represented are from British Columbia, Alberta, Ontario, Quebec and Nova Scotia: Marie Aiken, Brenda Campbell, Kai Chan, Shirley Clemmer, Katharine Dickerson, Janny Fraser, Helen Gregor, Nancy Herbert, William Hodge, Marlene Honsa, Janina Jakobow, Tamara Jaworska, Alison Jones, David Kaye, Tsipora Levy, Charlotte Lindgren, Setsuko Piroche, Lynda Powell, Janice Rigby, Mariette Rousseau-Vermette, Isolde Savage, Hilde Schreier, Joanna Staniszkis, Guerite Steinbacher, Maria Svatina, Madja van Dam and Mia Westerlund.

Organized by the Extension Department of the Art Gallery of Ontario in cooperation with the artists.

Consultant: Helen Duffy

Space:
Minimum: 2,000 sq. ft.
19 free-hanging pieces
8 floor pieces

The exhibition will be delivered by truck and installed by the Extension Officer.

Fee:
$600.00

Mia Westerlund
Airflow Closed, 1972
Mixed media: 15 x 60 x 17 in.
Courtesy of the Jared Sable Gallery, Toronto
Photograph: Eberhard Otto

Films available to complement extension exhibitions

Films are available without charge to complement the following exhibitions:

Allegories and Visions:
"The Garden of Earthly Delights"

Art of the Canadian Eskimo
"Eskimo Art: Kenojuak"

Grafik
"Encre"

Italian Master Drawings
"Some Drawing Techniques"

Mexican Antiquities
(Film to be selected)

The Shape of Things Now:
A Review of Canadian Designed Products
(Film to be selected)

Spirits and Ancestors:
"The Ancient African"
"African Craftsman: The Ashanti"

Tibetan Prints
(Film to be selected)

Andrew Wyeth
"The World of Andrew Wyeth"

If you wish to borrow any of these films, please request them at the time of booking the exhibition, by contacting:

Audio Visual Library
Art Gallery of Ontario
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 363-3485

Programme sources

Crafts
Requests for exhibitions of crafts should be directed to:

Canadian Guild of Crafts (Ontario)
29 Prince Arthur Avenue
Toronto, Canada M5R 1B2
Tel: (416) 921-4272
Attention:
Paul Bennett, Executive Director

Ontario Craft Foundation
559 Jarvis Street
Toronto, Canada M4Y 2J1
Tel: (416) 923-7321
Attention: Mrs. Elizabeth Dingman, Administrative Director

Dance, Drama, Mime, Music
Programmes especially designed for presentation in schools (kindergarten to Grade 13). For information contact:

Prologue to the Performing Arts
252 Bloor Street West
Toronto, Canada M5S 1V5
Tel: (416) 920-9100
Attention: Mary Carr, Administrator

Film
For catalogues listing films on art, and for help with programmes, single screenings, series or festivals and for information on the rental of films other than those provided by the Art Gallery of Ontario, contact:

Your community film library
Your local library

The Canadian Centre for Films on Art
P.O. Box 8457
Ottawa, Canada K1G 3H8
Tel: (613) 992-1868
Attention: Dorothy Macpherson, Director

The Canadian Film Institute
1762 Carling Avenue
Ottawa, Canada K2A 2H7
Tel: (613) 729-6193
Attention: Barbara Pugliese, Supervisor of Film Library

Canadian Film-Makers Distribution Centre
341 Bloor Street West
Toronto, Canada M5S 1W8
Tel: (416) 921-2259
Attention: David Tompkins, Director

Music
For assistance in arranging concert series, music recitals or individual programmes, contact:

National Concert Bureau
Edward Johnson Building
Faculty of Music
University of Toronto
Toronto, Canada M5S 1A1
Tel: (416) 928-3751
Attention: Mrs Edith Binnie, Publicity and Concerts Officer

Concerts and Artists Program
Ontario Arts Council
151 Bloor Street West, Suite 540
Toronto, Canada M5S 1T6
Tel: (416) 961-1660
Attention: James Norcop, Director

Poetry Readings
For suggested readings by Canadian poets, contact:
League of Canadian Poets
106 Avenue Road
Toronto, Canada M5R 2H3
Tel: (416) 924-9719
Attention:
Gerald Lampert, Coordinating Director

Puppets
Information on puppets available for exhibition can be obtained from:

Ontario Puppetry Association
10 Skyview Crescent
Willowdale, Canada M2J 1B8
Tel: (416) 445-2025
Attention:
Kenneth B. McKay, Executive Secretary

Slides
For catalogues of slides which may be borrowed or purchased, contact:

Audio-Visual Library
Art Gallery of Ontario
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 363-3485

Calendar
1973–1974

1973

January

	1	2	3	4	5	6
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14	15	16	17	18	19	20
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February

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March

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April

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1974

January

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27	28	29	30	31		

February

					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

March

					1	2
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17	18	19	20	21	22	23
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31						

April

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28	29	30				

May

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12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

June

						1
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16	17	18	19	20	21	22
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30						

July

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21	22	23	24	25	26	27
28	29	30	31			

August

				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

September

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15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

October

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20	21	22	23	24	25	26
27	28	29	30	31		

November

					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

December

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Booking form

Please complete and forward form by return mail to:

Scheduling Manager
Extension Department
Art Gallery of Ontario
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 363-3485

Due to the increasing demand for exhibitions we are obliged to limit the number to seven per centre. Please list here the exhibitions you would like to book from September 4th, 1973 to June 30th, 1974, with alternate choices.

1.

2.

3.

4.

5.

6.

7.

Alternate Choices

Name of organization

Mailing Address Tel:

Shipping Address

Person Responsible Tel:

Signature Date

At least one month's notice must be given for bookings and cancellations.

The invoice for the exhibition fee will be mailed to the organization named to the attention of the person indicated as responsible for the exhibition. Exhibitors are requested to pay the accounts immediately upon close of the exhibition.

All shipments are to be sent prepaid and charged to the Art Gallery of Ontario, Extension Department.

Agreement Form

Artists with their Work: Ceramics, graphics, painting and drawing, sculpture and textiles

Please complete and forward form by return mail to:
Art Gallery of Ontario
Extension Department
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 363-3485

Organized by the Art Gallery of Ontario, Extension Department, in cooperation with the Ontario Arts Council and the artists.

Centre

Address Tel

Name of person to contact Tel

Requests

Artist

To be present in the community

From

To

Exhibition dates (inclusive)

1 **The Exhibiting Centre** agrees to undertake the following and inform the Art Gallery of Ontario, Extension Department, of all arrangements:

(a) accommodation and living expenses for the artist for the duration of his stay in the community (maximum 7 days). If requesting more than one artist or the honorarium exceeds the maximum (offered by the Ontario Arts Council) this responsibility must be met by the exhibiting centre.

(b) To provide and pay for "All Risks" insurance on the artists' works "nail to nail", (from the lender of the work to the borrower and back to the lender), with an agreed value for each work.

(c) Payment of costs for:
(i) labour which may be required in loading and unloading the truck, or in installing and dismantling the exhibition.
(ii) catalogues and publicity releases.

(d) To be responsible for items forming the exhibition, from the time the exhibition is received by the exhibiting centre until it relinquishes control.

Continued next page

Agreement Form

If the artist is expected to give press interviews, lectures, etc., it should be stated on this form. Information about the artist is available from the Extension Department.

When completed by all parties concerned, a copy will be mailed to you for your files.

We the undersigned agree to all the terms and conditions stated herein.

Exhibiting Centre (signature) Date

The artist agrees to be present on the days specified
for an honorarium of

Artist (signature) Date

Art Gallery of Ontario (signature) Date

Ontario Arts Council (signature) Date

2 **The Artist** agrees to undertake the following:
(a) be present in the community on the dates specified above (all final arrangements to be made in agreement with the exhibiting centre).
(b) lend a work or works as requested for a period of three to four weeks. Such period to be agreed on with the exhibiting centre.
(c) supervise the loading and unloading of works, and the installation and dismantling of the exhibition.
(d) the artist further agrees that the Art Gallery of Ontario and the Ontario Arts Council will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre as stipulated under 1(b).

3 **The Art Gallery of Ontario** agrees to undertake the following:
(a) payment of transportation and collection (within Ontario) of the artist's work to and from the centre (maximum load: 20ft./van).
(b) payment of transportation for the artist to and from the centre (maximum: 2 round trips).
(c) correspondence and arrangements for all collection, transportation and travel, in conjunction with the exhibiting centre.

4 **The Ontario Arts Council** agrees to undertake the following:
payment of an honorarium to the participating artist, selected by the exhibiting centre in consultation with the Art Gallery of Ontario. This honorarium will be commensurate with the time spent at the exhibiting centre.

Agreement Form

Artists with their Work: Film

Please complete and forward by return mail to:

Art Gallery of Ontario
Extension Department
Grange Park
Toronto, Canada M5T 1G4
Tel: (416) 363-3485

Organized by the Art Gallery of Ontario, Extension Department, in cooperation with the Ontario Arts Council and the filmmakers.

Information on the films used in this programme will be sent on request. The Extension Department will confirm arrangements with the centre, in writing, at the earliest opportunity.

When completed by all parties concerned, a copy will be mailed to you for your files.

1 **The Exhibiting Centre** agrees to provide suitable facilities, a trained projectionist and to provide accommodation and living expenses for the filmmaker.
If the filmmaker is expected to give press interviews, lectures, etc., it must be stated in this agreement.

2 **The Filmmaker** agrees to be present in the community for a period agreed upon with the exhibiting centre.

3 **The Art Gallery of Ontario** agrees to pay transportation costs and film rental.

4 **The Ontario Arts Council** agrees to pay an honorarium to the filmmaker.

Centre

Address

Name of person to contact Tel:

Requests

Filmmaker

To be present in the community: Date

Time: From to

Film preference: 1st choice

2nd choice

3rd choice

Date of screenings

Time: From to

Projection facilities: 35mm 16mm Super 8

Complementary Programming Planned

Workshop

Seminar Lecture

We the undersigned agree to all the terms and conditions stated herein.

Exhibiting Centre (signature) Date

The filmmaker agrees to be present on the days specified for an honorarium of

Filmmaker (signature) Date

Art Gallery of Ontario (signature) Date

Ontario Arts Council (signature) Date

Design: Gottschalk+Ash Ltd.